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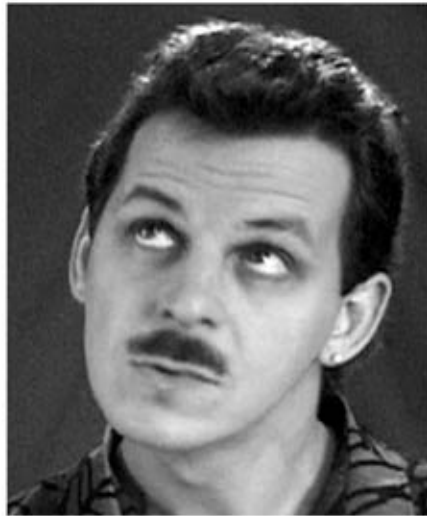
EXPRESSIONS

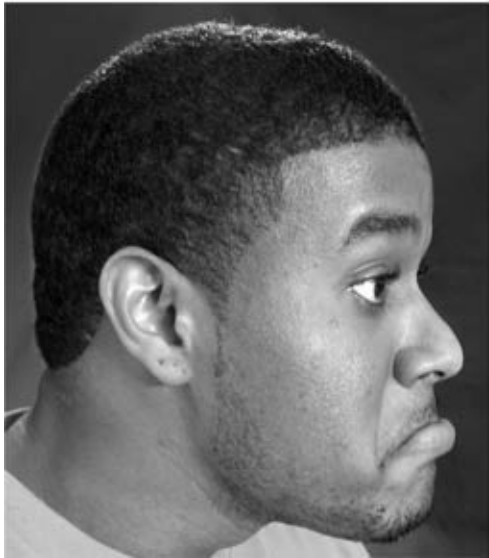
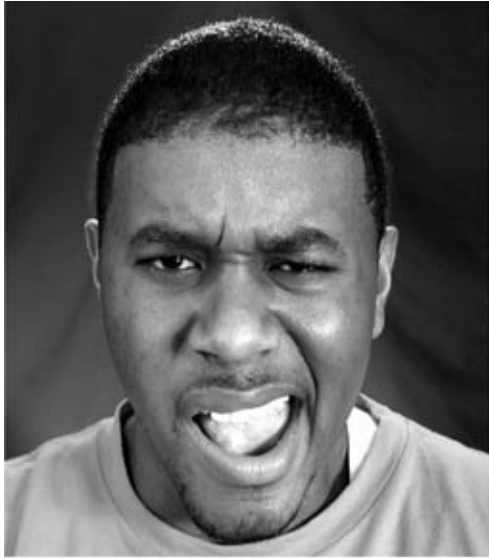


A Visual Reference for Artists

MARK SIMON

F A C I A L **EXPRESSIONS**







EXPRESSIONS

A Visual Reference for Artists

MARK SIMON

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ACKNOWLEDGMENTS

OF COURSE, A BOOK LIKE this could not exist without the wonderful models who gave their time so generously and posed their faces so expressively for my camera. On behalf of artists around the world, I thank you.

I am also grateful to the incredibly talented professionals whose art for this book inspires me—as it will generations of artists who will benefit from the imaginative work created for these pages based on my galleries of reference photos.

My immediate and extended family will be looking for their thanks, and they deserve it! Not only do they put up with me day after day—they also agreed to pose for me while I tried to make them look as funny, scary, and uncomfortable as possible. Thank you, and I love you.

To my assistants: The only reason I can continue to produce books on top of everything else I do is because you all give me such great help. I hope I have helped you as much as you have helped me. Thank you, Richard Bartley, Chris Boyd, Cow Lauterbach, and Cindy Rangel.

And, of course, to the crew at Watson-Guptill, thanks. Thank you all for sharing in my vision and helping me make it better. In particular, I want to thank Joy Aquilino for guiding me along the way, Robbie Capp for pushing me in the editing, and Sivan Earnest for her cover design and help in designing the text.

ABOUT THE AUTHOR

MARK SIMON has been a professional artist for over twenty-five years. His background includes live-action and animation design and production, advertising design, comic strips, storyboarding, lecturing, and writing. He is based in Orlando, Florida, where he founded and owns A&S Animation, Inc., a cel animation house, and Animatics & Storyboards, Inc., the largest storyboard house in the southern United States, with more than 1,600 productions to its credit. A&S Animation develops and produces animation for commercials, television, training videos, mobile streaming media, and the Web. The A&S team has produced award-winning shorts, commercials, and shows for Nickelodeon and Cartoon Network, and designed sets and special effects for live-action feature films. Simon teaches at the DAVE (Digital Animation and Visual Effects) School, located at Universal Studios Orlando, and his animation and storyboarding articles have appeared in various industry magazines. He is also the author of *Producing Independent 2D Character Animation* and *Storyboards: Motion in Art* (Second Edition), both published by Focal Press.



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INTRODUCTION

I'VE BEEN A professional artist for over twenty-five years. Early on, I had a repertory of only about five different faces that I always drew. Then I began looking for additional reference sources. I took pictures of family and friends to use as reference for my various projects. Next, I went through magazines and newspapers and cut out photos of interesting faces to add to my collection. Then came the internet, a wonderful source for accessing photos of celebrities.

Consistently forcing myself to draw new and different subjects helped me to grow as an artist, and my file of references contributed greatly. But then I realized that one image of one face did not give me all the reference I needed for drawing an individual from several angles, showing a range of facial expressions.

Granted, like most artists, I have mirrors around me and can mug into them and copy the look I need for a given piece of art. But suppose I want to draw a large woman with an angry look. The angry expression on my slim male face won't look the same as the anger on a heavy female face. And if I needed to depict a sad old man twice my age, the lines on his face would be quite different from those on my face. I realized that instead of trying to have a harem of models at my beck and call, I needed to develop a file of faces representing many types and ages, with expressions simulating a variety of moods, photographed from many different angles.

The book you are holding is the result. It was motivated by my quest to be a better artist and to help my artist friends by sharing this collection of indispensable reference material with them. In discussing the concept for this book with many professionals—from animators to fine illustrators to comic book artists—they all agreed that this book would be an essential tool for them.

These pages show more than fifty different men and women of various

ages and ethnicities, each expressing a broad array of emotions for my camera. As their faces simulated different moods, I took pictures from a number of angles, so there are dozens of shots of each model. In addition, since this reference book is for artists, I thought that you, the creative reader, would enjoy seeing examples of how these photos can stimulate creative work, so I asked a number of professionals in the art world to select a reference photo from this collection and base a work of art on it, using any medium of their choice. Scattered through the book you'll find realistic illustrations, caricatures, sculptures, and many other works of art inspired by these photos.

At the back of the book, there are indexes listing the artists, as well as a number of the models. Feel free to contact them. Save the world—employ an artist!

Enjoy the references. Allow your creativity to thrive. And never let anyone talk you out of expressing yourself.

Toons!

HOW TO USE THIS BOOK

DRAW. LOOK AT THE PICTURES. Draw some more. Besides that, there are lots of creative ways to make use of these reference photos.

Suppose you need to draw a man with a ponytail, but you can't find any good examples. Simply choose any man's face you'd like to illustrate, and then use a woman's ponytail as the reference for his hair.

You can mix and match many other elements from these photos to help you find just the look you want. Draw the eyes from one face, add glasses from another, choose a hat from a third.

Consult the "Table of Contents" when you're looking for a face of a specific age; the models are sequenced by age for quick reference. When you want a certain kind of hat or headgear, those are also separated and listed by category.

Of course, these photos should never limit your imagination. If your work calls for caricatures, enlarge the model's chin or maybe add a large bump on his nose. Study the faces to find the subtle differences between genders and ethnicities. Notice how muscles distort the shape of a face. Make use of this book as a starting point on which to build your character designs.

If you're a storyboard artist, you may also use the book as a casting session. For example, when a commercial director asks you to draw a classic couple in their thirties, you can turn to the section of the book devoted to that decade and ask, "Like one of these?" The photos can quickly narrow the visual approach the director wants, so you can move ahead with your boards.

If you're an animator, you'll find reference material for character design, mouth shapes, and a huge range of facial expressions. Many camera angles are shown to help you in illustrating turnarounds—characters drawn from every angle to guide other animators and ensure consistency

on a project. Another great aid for animators is the “Phonemes Gallery,” which provides mouth shapes for each sound.

If you don’t have a specific assignment at the moment, you may just want to sketch different faces to stimulate ideas for future projects. Sometimes faces just pop out at you, begging to be drawn. Let those photos jump-start your creativity.

Please note: To reinforce the publisher’s statement about reserved rights (see the copyright page), remember that the photos in this book may not be reproduced or used in any way other than as reference for artists. While the models understand that their faces may be replicated in all forms of art, they have not released the rights for their photos to be used outside of this text. All art in this book is copyrighted to the participating artists or as noted.



SKULL GALLERY

THE SHAPE OF THE SKULL determines the structure and look of the face, and the movement of the jaw affects how we look when we speak. The similarities between skulls are much greater than their differences, although every skull differs somewhat from all others, but in minor ways. The next few pages depict both the bare skull and the skull covered in muscles, to give you a better understanding of how bone and muscle define our facial traits and expressions.

The jaw rotates from the rearmost connection, and is the only portion of the skull structure that moves. Other facial movements, such as raising eyebrows or wrinkling the nose, are based on muscle movement. So while the skull is made up of twenty-eight bones, only the jawbone can move, and its action contributes greatly to the broad range of moods that the human face is capable of expressing.

The skull used in the photos is that of an adult male. Although the differences between a man's and a woman's skull are not absolute, they are often apparent in these ways:

Males have more prominent brow ridges.

Males have blunt and squarish eye sockets.

Female eye sockets are sharper and more rounded.

Males have a larger palate (the top of the mouth).

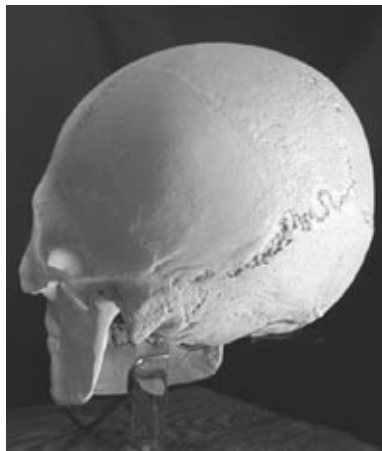
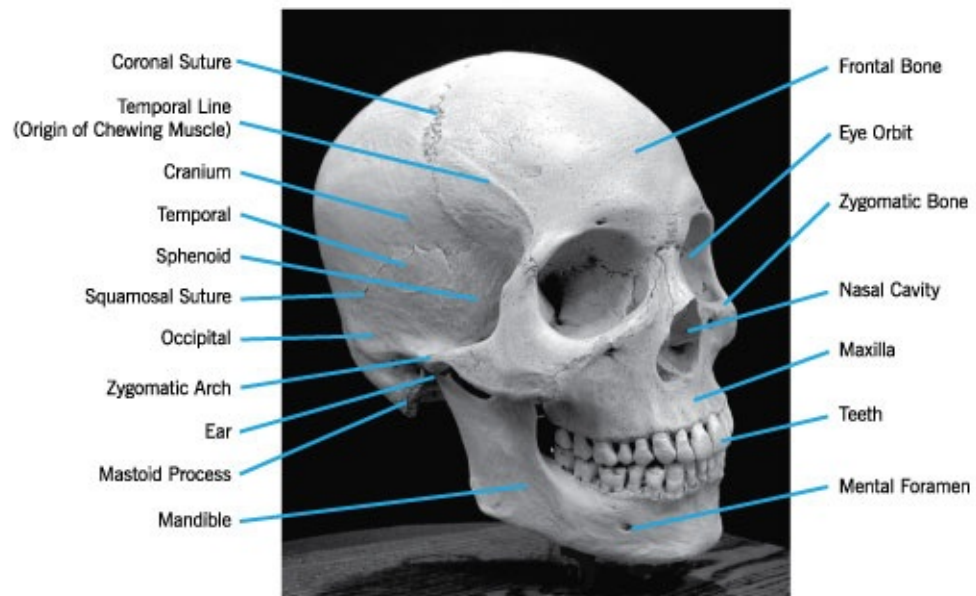
Males have larger teeth.

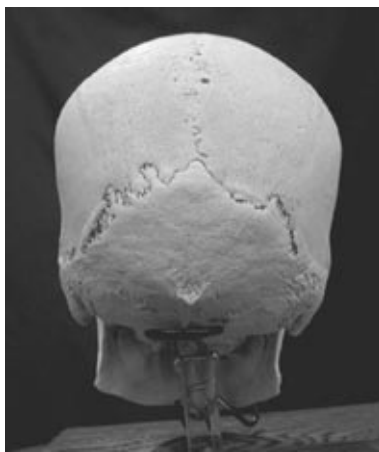
Males have squarer chins.

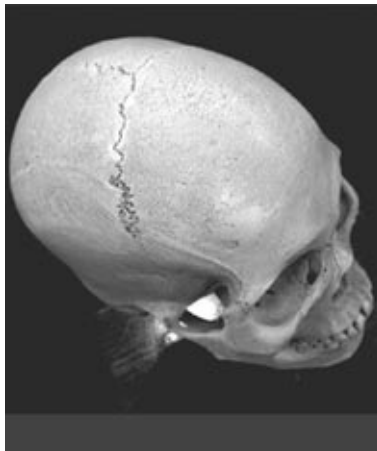
Females have rounded chins with a point in the middle.

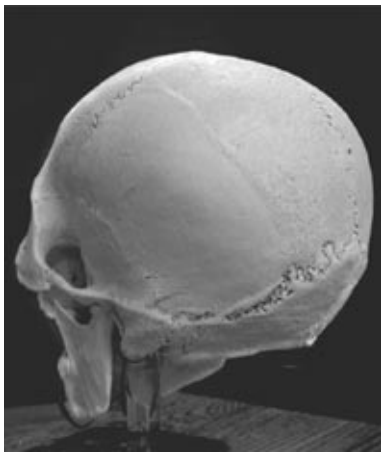
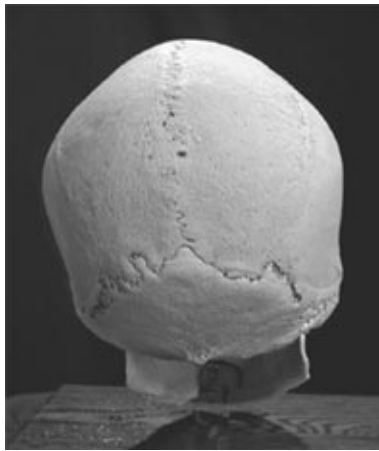
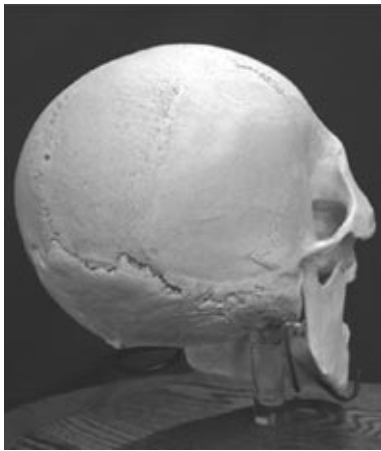
Female skulls are smaller, smoother, and more delicate.

SKULL, ADULT MALE



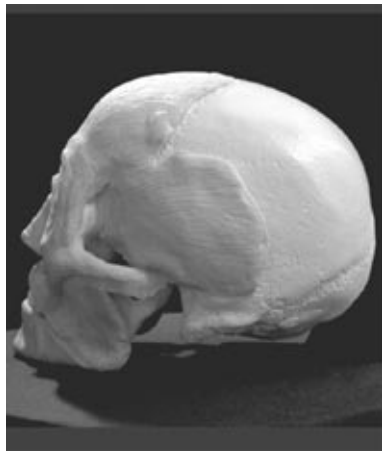
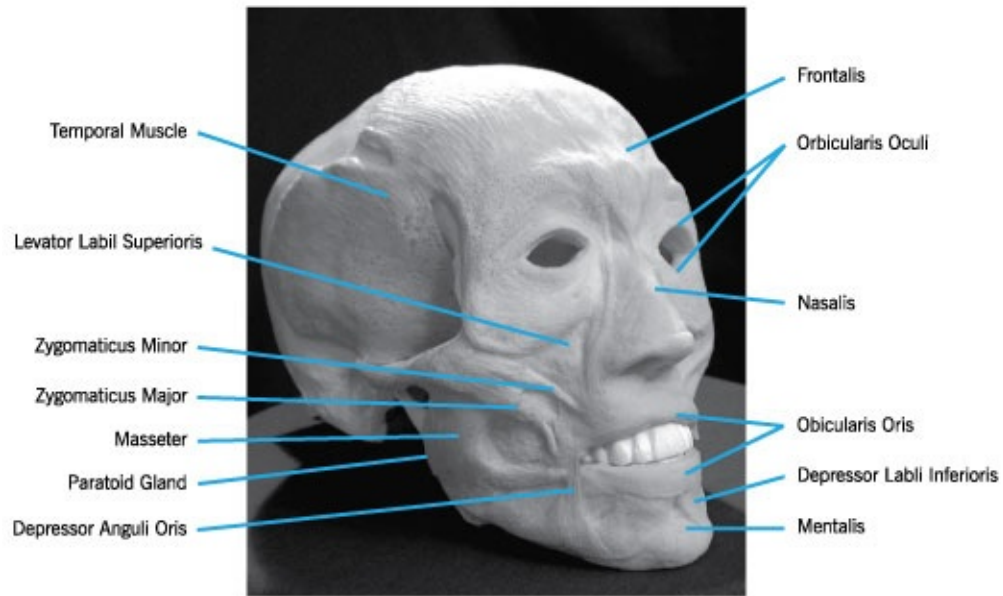


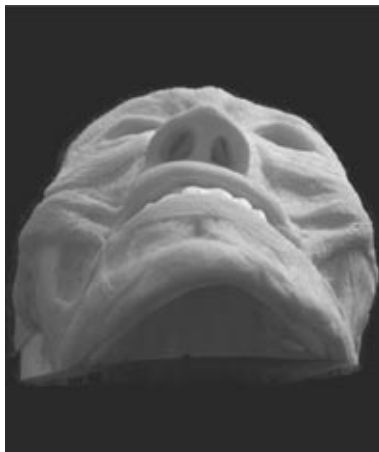
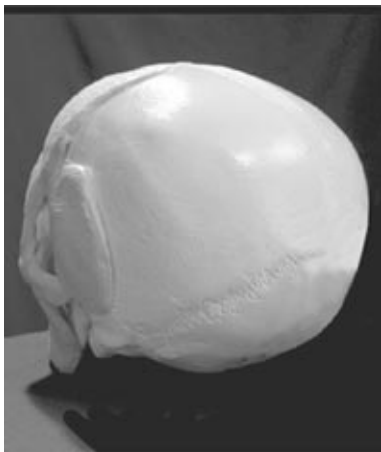
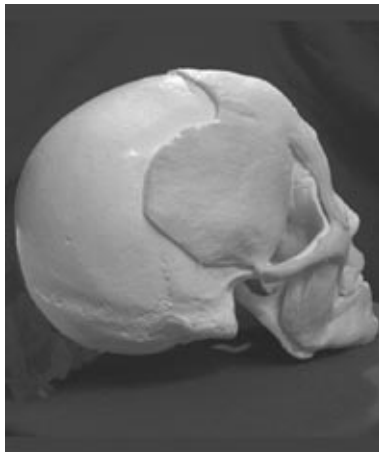


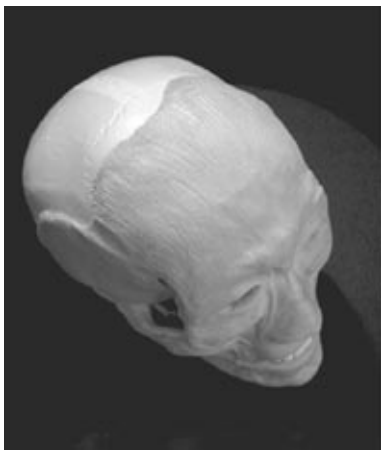
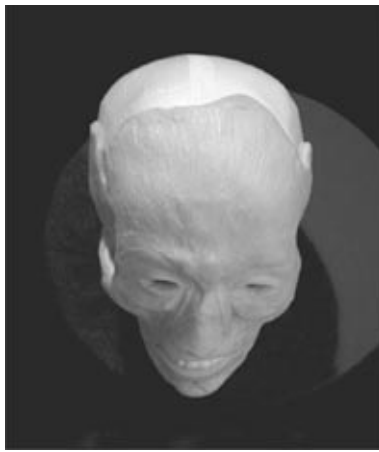


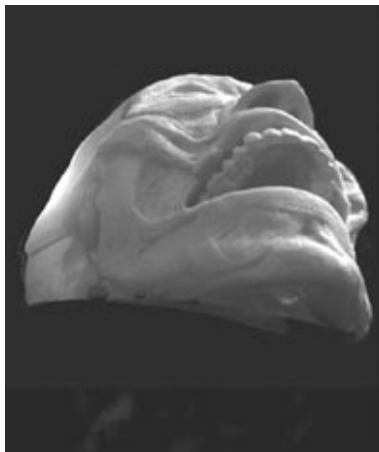
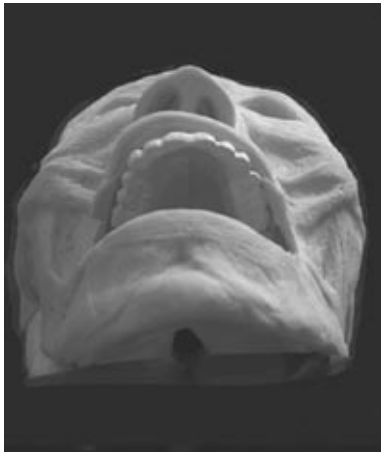
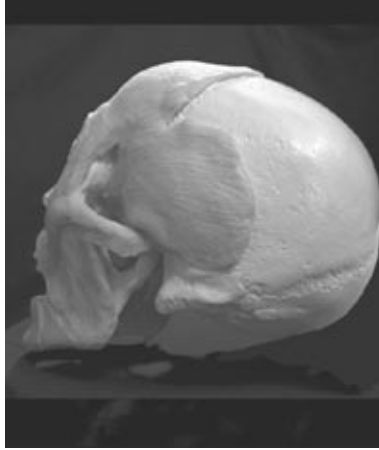
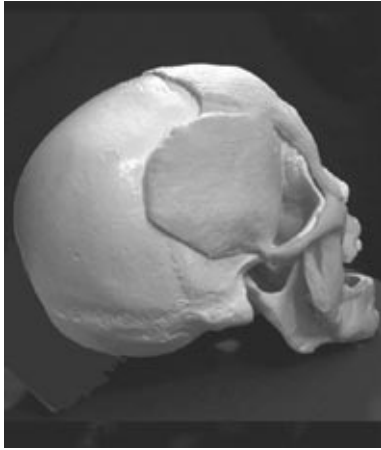


SKULL WITH MUSCLES, ADULT MALE











EXPRESSIONS GALLERY

THE FOLLOWING LIST of emotions and ideas was used to inspire the models to exhibit a variety of facial expressions. While each model reacted to different suggestions, not every example listed below is displayed by each model. (No models were hurt during the production of these photos, even though I was tempted at times to physically assist the look of true pain.) Here are the many words and feelings that elicited the range of facial expressions shown in the gallery ahead.

PLEASED
HAPPY
GIGGLING
ECSTATIC
HYSTERICAL LAUGH

TENDER
BLISSFUL
ADORING
LOVING
SEXY

STONE-FACED
SHY
EMBARRASSED
BEWILDERED
CRAZED

ANNOYED
ANGRY

FURIOUS
TERRIFIED
SCREAMING

CONCERNED
UPSET
CRYING
DISTRAUGHT
EXCRUCIATING PAIN

SURPRISED
PUZZLED
CONCENTRATING
LISTENING INTENTLY
EXCITED

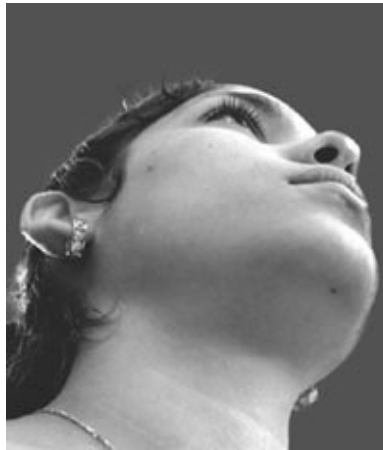
SLY
MEAN
CONNIVING
MENACING
EVIL

CHEWING
WHISTLING
SQUINTING
BLOWING OUT
ACTING GOOFY

POUTING
PANTING
BEDRAGGLED
HEADACHY
HUNGOVER

MARIAM TELLEZ • AGE 20

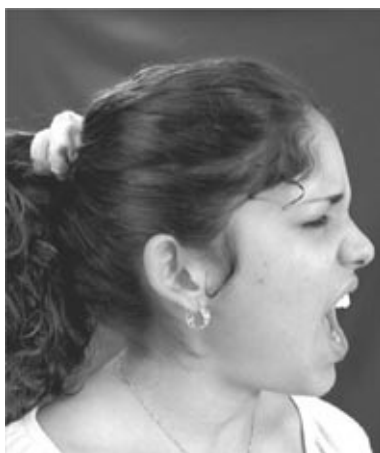








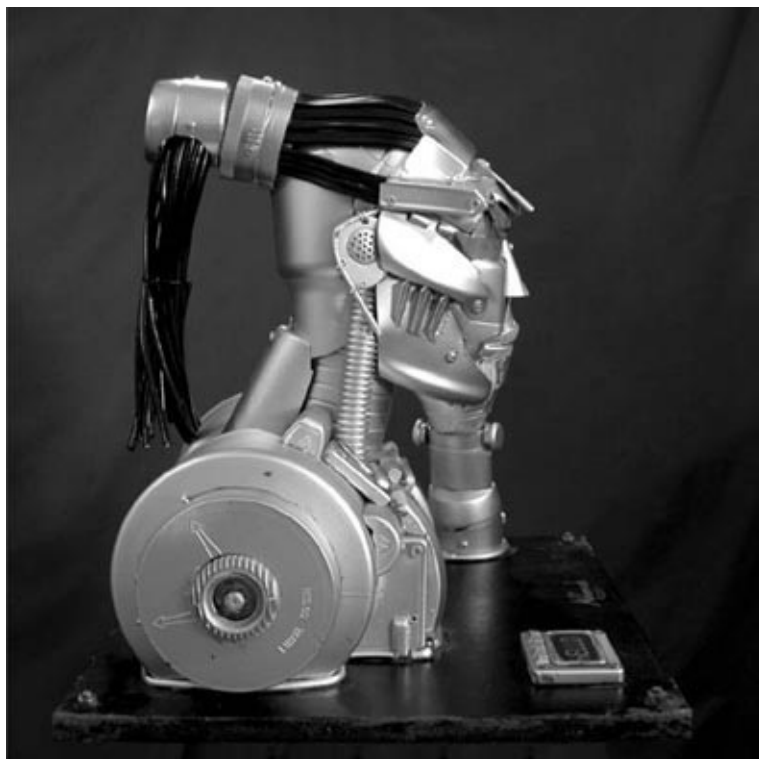








ART INSPIRED BY MARIAM'S PHOTOS





Pencil sketch and found-object sculpture by
Mike Conrad of Radical Concepts
© 2005

CINDY RANGEL • AGE 21

















ART INSPIRED BY CINDY'S PHOTOS







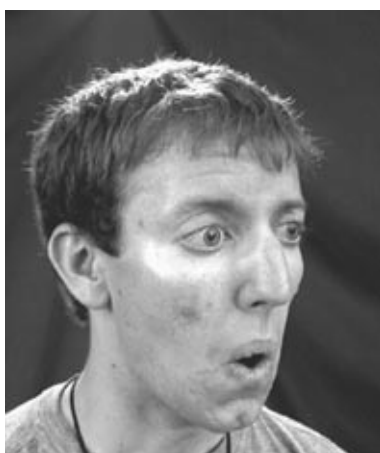
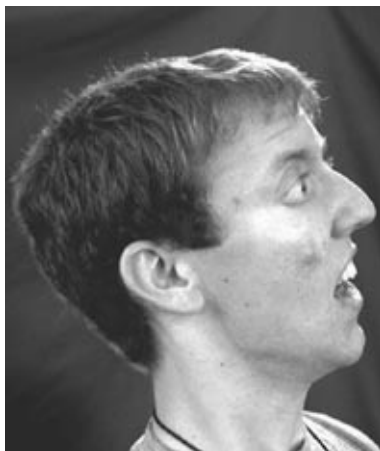
Ink sketches by
Dan Antkowiak
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COW LAUTERBACH • AGE 23

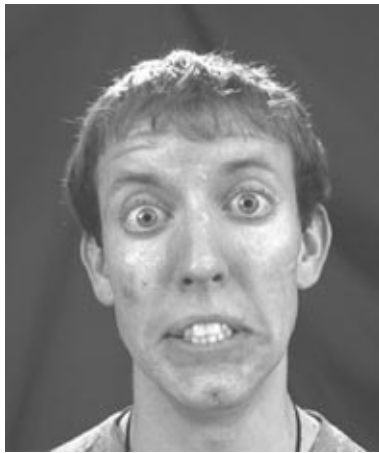


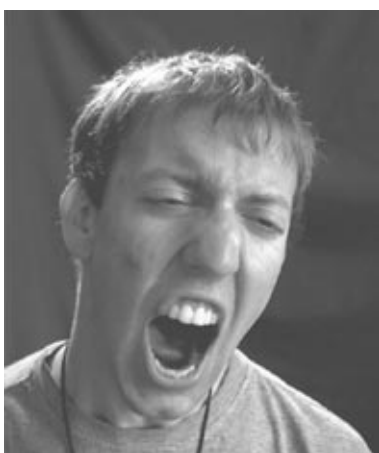














ART INSPIRED BY COW'S PHOTOS





Pencil sketches by
Tony Morgan
© 2005

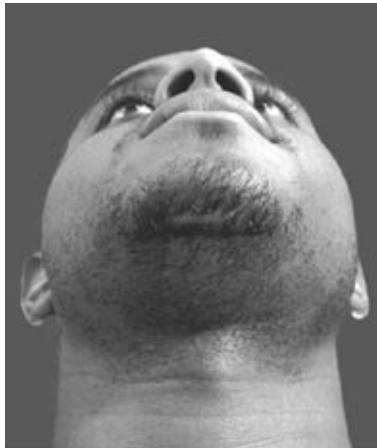
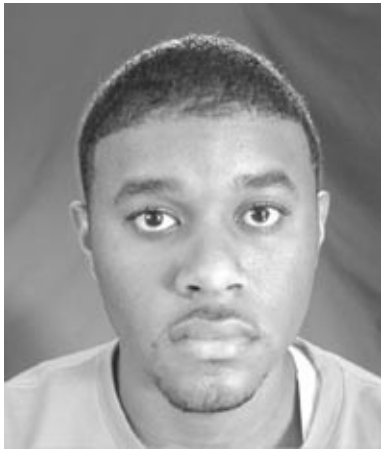


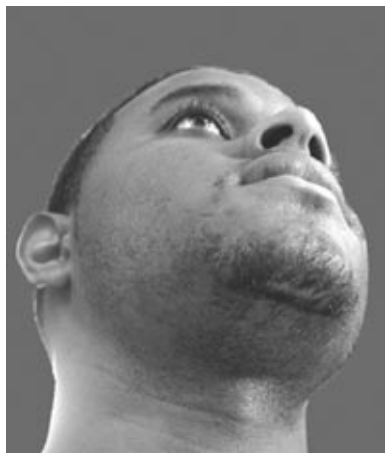
Flash illustration

by Kerry Dwyer

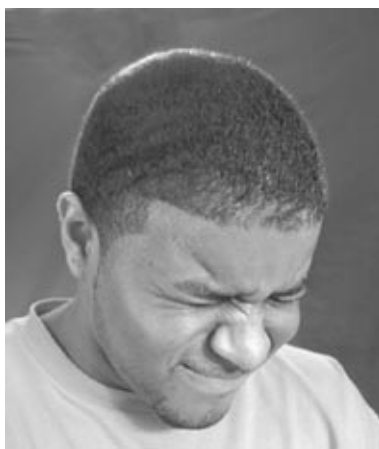
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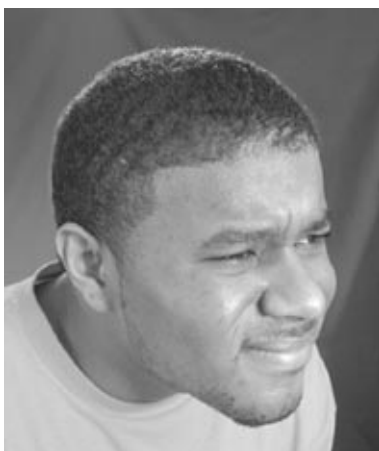
RICHARD BARTLEY • AGE 23



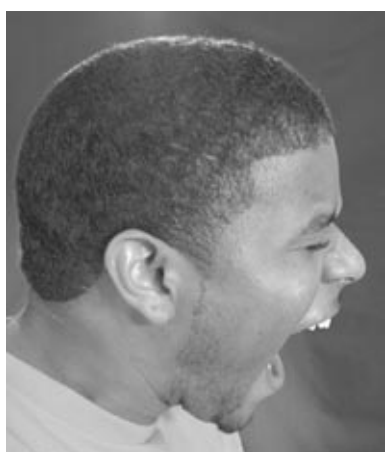


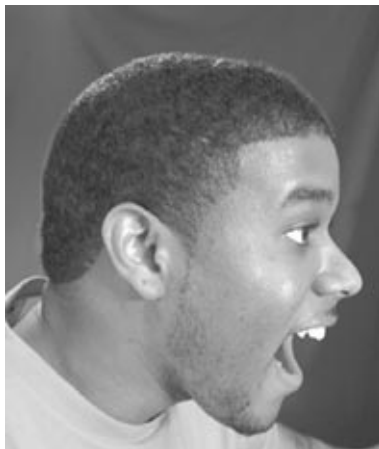
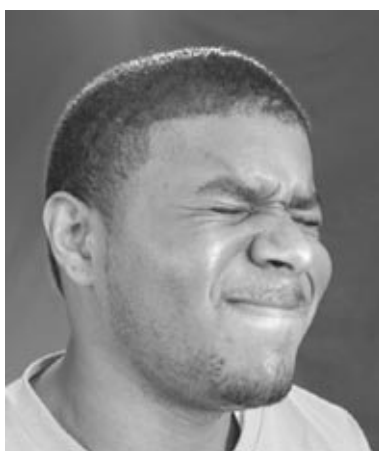










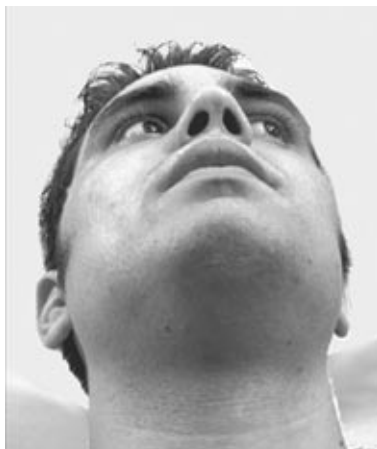


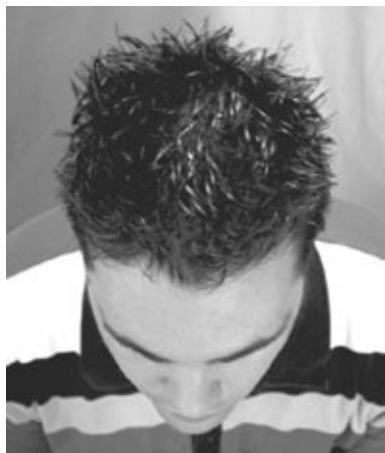
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Ink caricature
by Rob Smith, Jr
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ANTHONY ANGELOTTI, JR. • AGE 24

















ART INSPIRED BY ANTHONY'S PHOTOS



Scratchboard illustration
by Mark Simon
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ENOC CASTANEDA • AGE 24



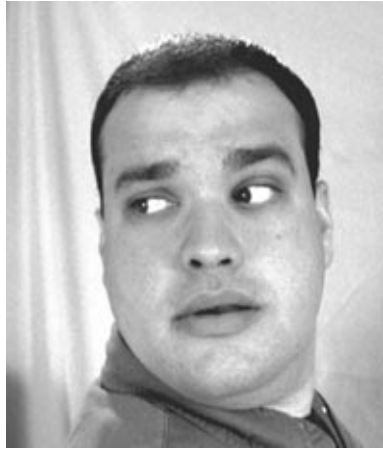














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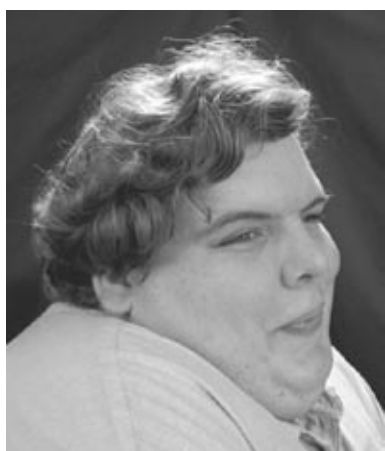
Pencil illustration and Photoshop coloring by Enoc Castaneda © 2005

JASON MEYER • AGE 24



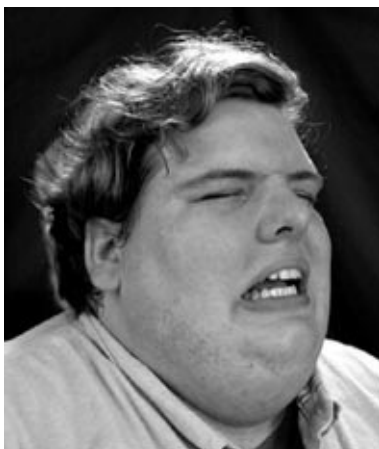
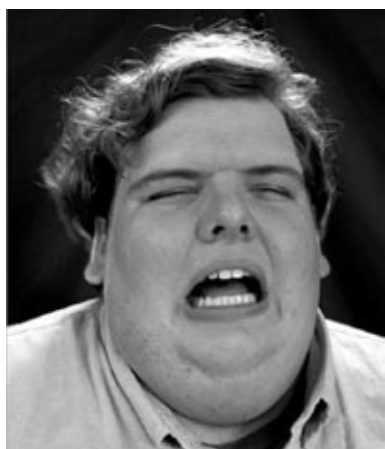












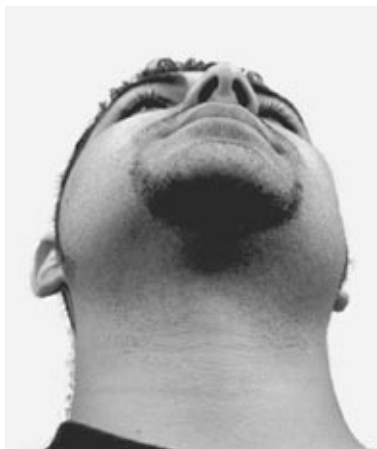


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Photoshop illustrations
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LES VALENTIN • AGE 26

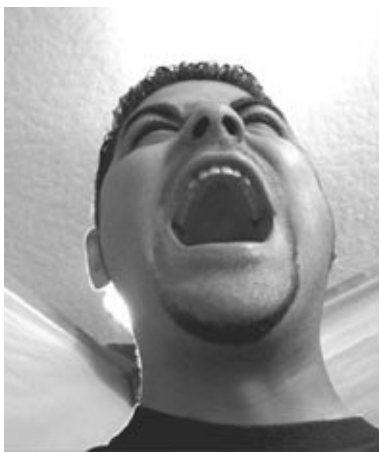
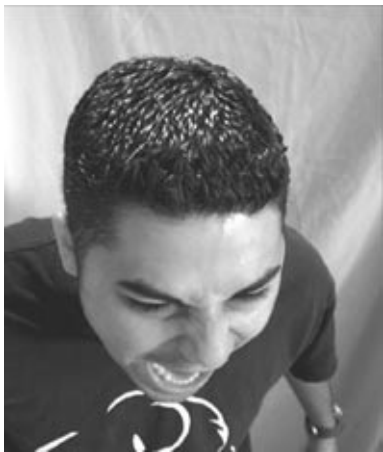








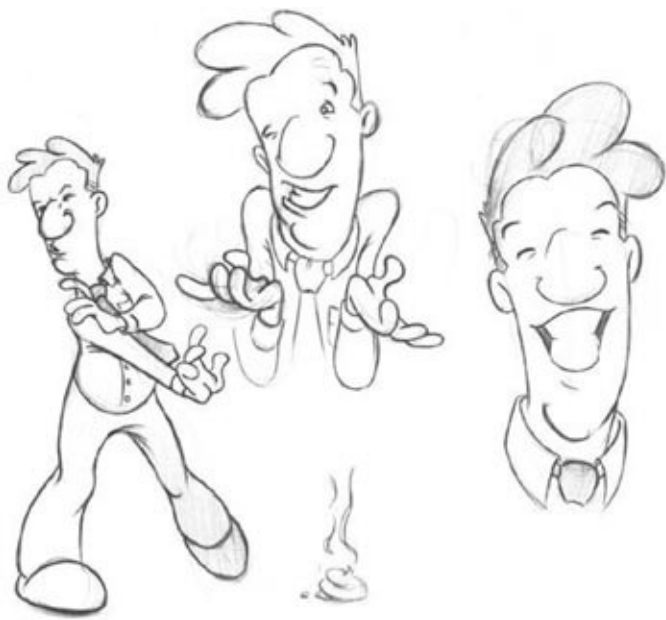








ART INSPIRED BY LES'S PHOTOS





Pencil illustrations
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CHRISTINE FAIREY • AGE 27



















ART INSPIRED BY CHRISTINE'S PHOTOS



Pen and ink illustration
by Gary Lessord
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CRAIG FAIREY • AGE 27



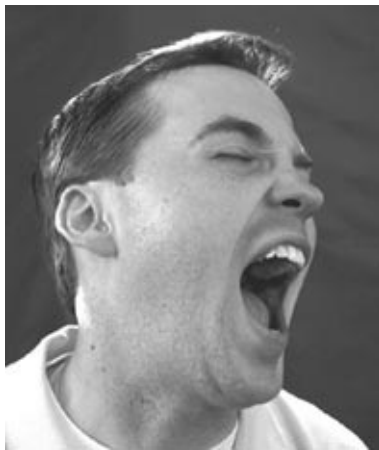
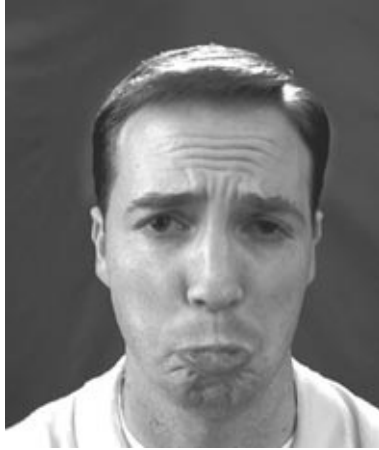
















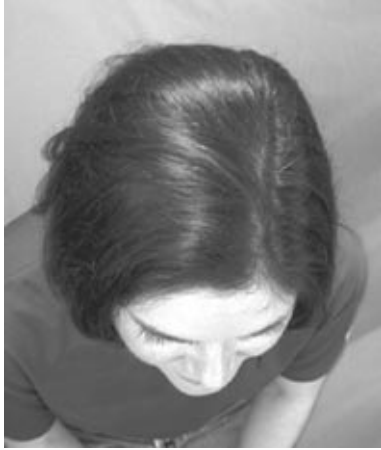
ART INSPIRED BY CRAIG'S PHOTOS



Pencil illustrations
by Mark Simon
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SARAH AL-ATRAKCHI • AGE 27



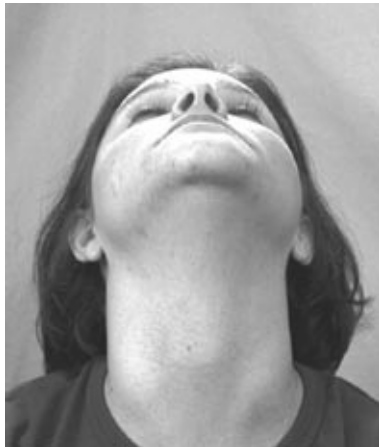
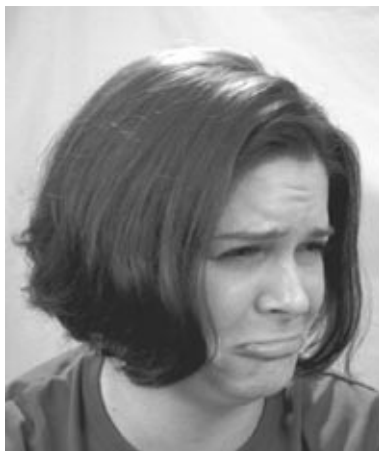












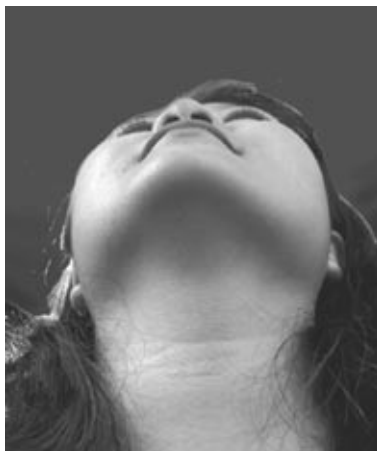


ART INSPIRED BY SARAH'S PHOTOS

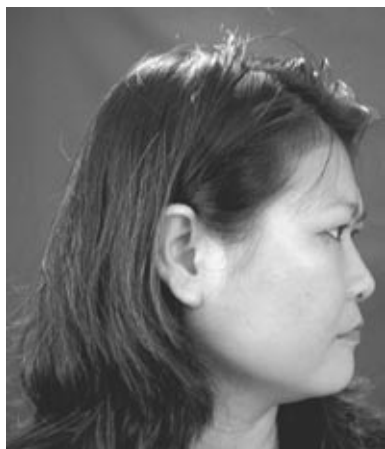


Pen and ink illustration
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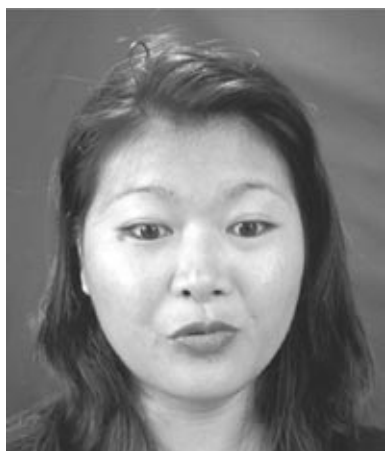
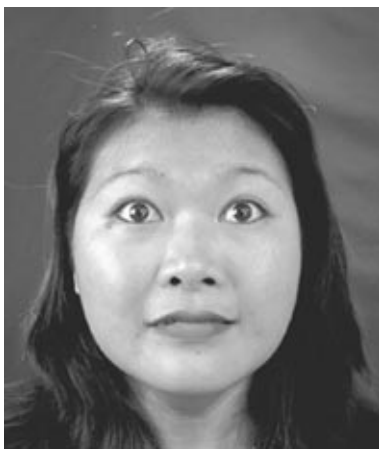
MADDIE XIE • AGE 31

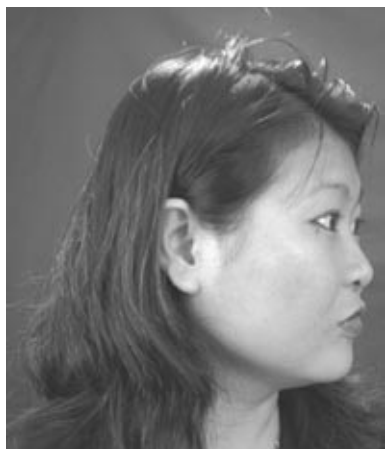
















ART INSPIRED BY MADDIE'S PHOTOS



Pen and ink caricature
by Rob Smith, Jr.
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GINA GATTS • AGE 32

















ART INSPIRED BY GINA'S PHOTOS



Pastel illustration
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LISA SEMRAU • AGE 32



















ART INSPIRED BY LISA'S PHOTOS





Pencil cartoons
by Keith Sintay © 2005





Pen and ink and pastel illustrations
by Christina Bedle © 2005

LORI MOORE • AGE 32









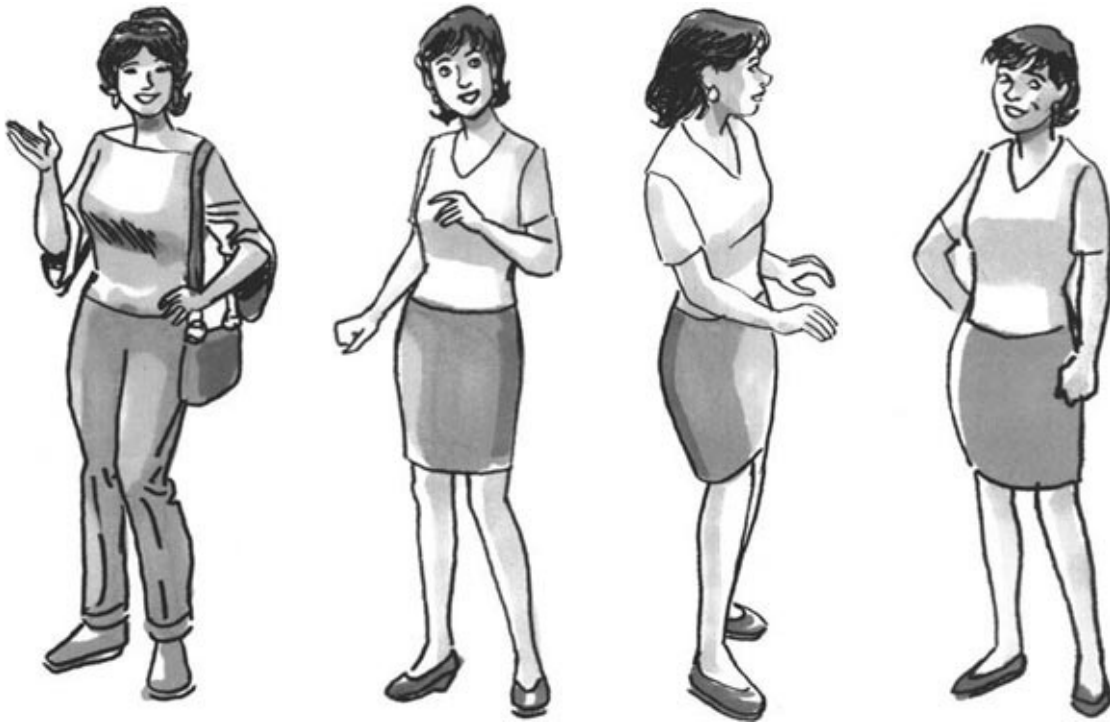








ART INSPIRED BY LORI'S PHOTOS



Pen and marker animatic illustrations
by Alex Saviuk of Animatics & Storyboards, Inc.



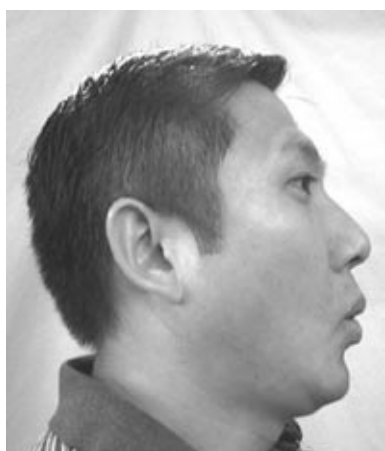
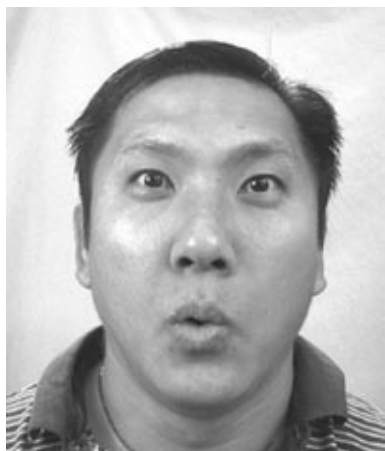
Pencil storyboard illustration
by Mark Simon

JACK XIE • AGE 33





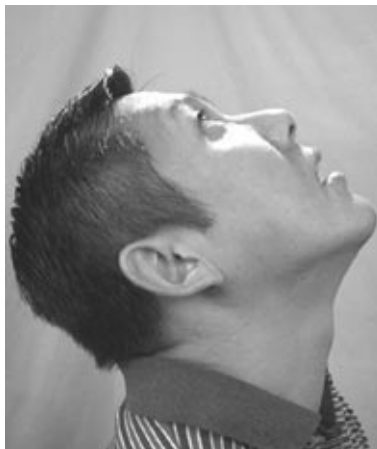
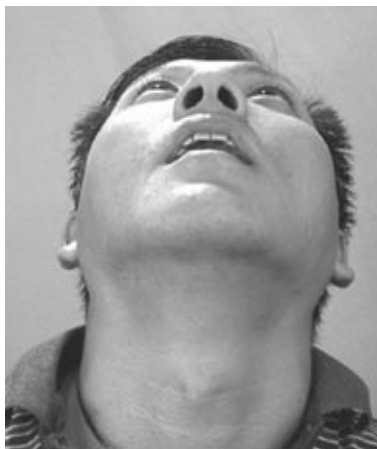












ART INSPIRED BY JACK'S PHOTOS



Pencil sketch
by Tony Morgan
© 2005

KAYS AL-ATRAKCHI • AGE 33

















ART INSPIRED BY KAYS'S PHOTOS

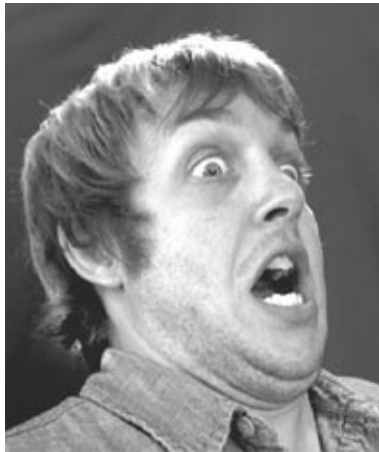
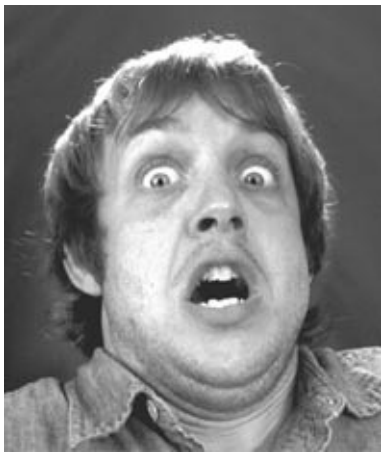


Pencil and Photoshop illustration
by Brad Vancata
© 2005

TRAVIS BLAISE • AGE 33





















ART INSPIRED BY TRAVIS'S PHOTOS





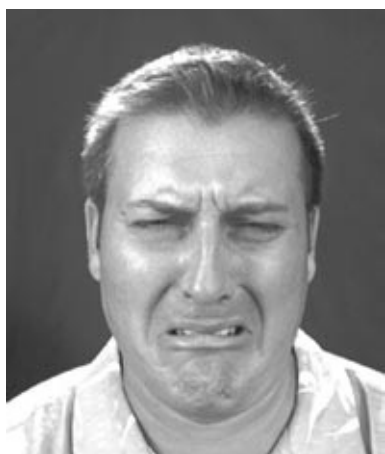
Ink illustrations
by Alex Saviuk
© 2005

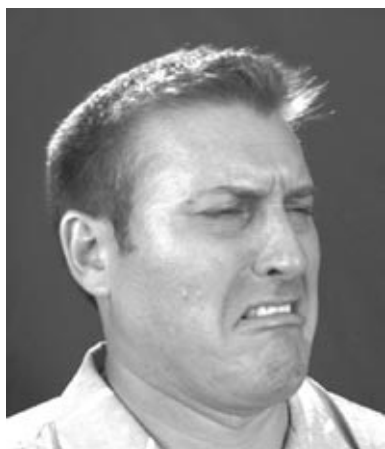
DAVID SEMRAU • AGE 34



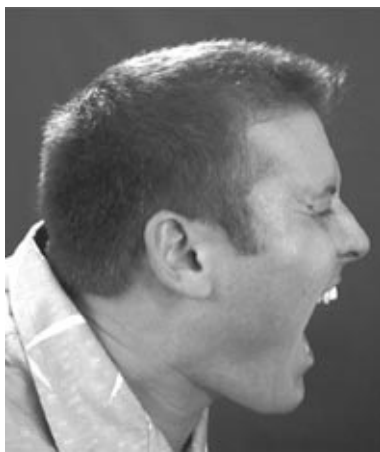
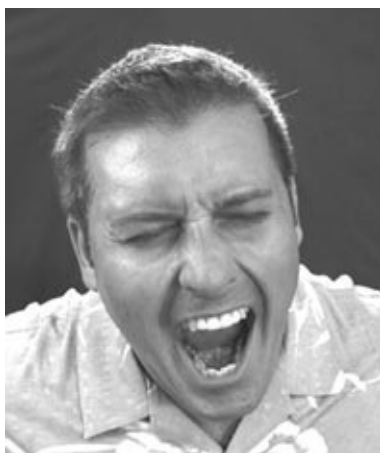














ART INSPIRED BY DAVID'S PHOTOS





Pencil storyboards
by Mark Simon

DENNIS GATTS • AGE 34

















ART INSPIRED BY DENNIS'S PHOTOS

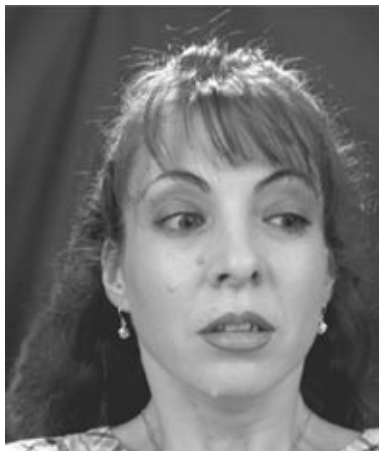


Pencil illustrations
by Mark Simon
© 2005

ANDREA JABITZ • AGE 35



















ART INSPIRED BY ANDREA'S PHOTOS



Conte crayon and charcoal pencil illustrations
by Joshua Johnson
© 2005

TINA PINTO • AGE 36

















ART INSPIRED BY TINA'S PHOTOS



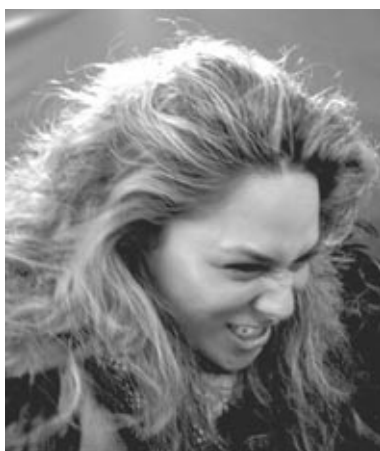
Acrylic on Masonite painting

by Gary Lessord

© 2005

VIKA NETANE • AGE 36

















ART INSPIRED BY VIKA'S PHOTOS



Pencil, watercolor pencil, and Photoshop illustration
by David Bredahl
© 2005





Pen and marker animatic illustrations
by Alex Saviuk of Animatics & Storyboards, Inc.

LYNDON DUPONT • AGE 38





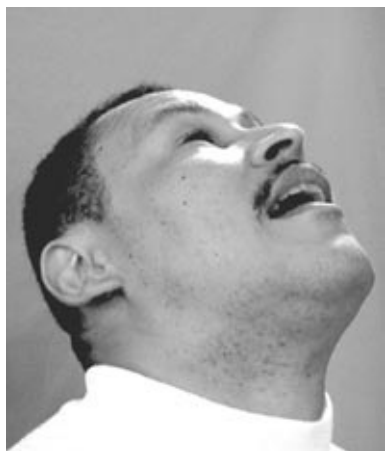




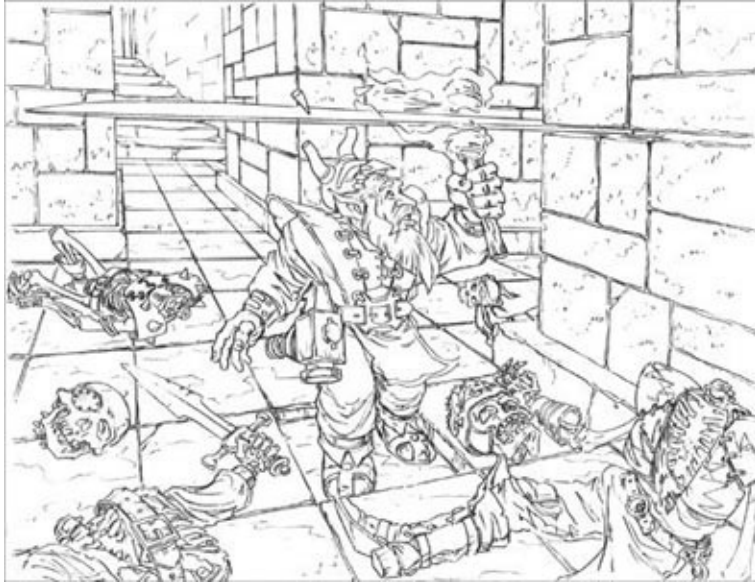








ART INSPIRED BY LYNDON'S PHOTOS



Pencil layout and acrylic painting
by Mike Conrad of Radical Concepts
© 2005

ALICIA DUPONT • AGE 39

















ART INSPIRED BY ALICIA'S PHOTOS



Ink caricature
by Pat Vogtli
© 2005

GILLIAN HAGLUND • AGE 39

















ART INSPIRED BY GILLIAN'S PHOTOS



Pencil storyboards with Photoshop coloring
by Mark Simon

MARK SIMON • AGE 39



















ART INSPIRED BY MARK'S PHOTOS

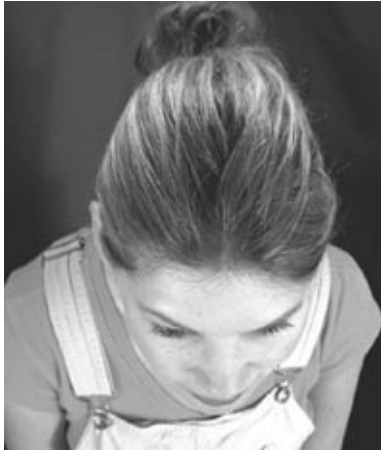


Pencil storyboards

by Alex Saviuk of Animatics & Storyboards, Inc.

SALLIE GLANER • AGE 39



















ART INSPIRED BY SALLIE'S PHOTOS



Pencil caricature
by Enoc Castaneda
© 2005



Acrylic painting

by Crystal Kinsey

© 2005

KARL HAGLUND • AGE 40

















ART INSPIRED BY KARL'S PHOTOS



Pencil and marker storyboard
by Alex Saviuk
of Animatics & Storyboards, Inc.



Pencil storyboard
by Alex Saviuk
of Animatics & Storyboards, Inc.



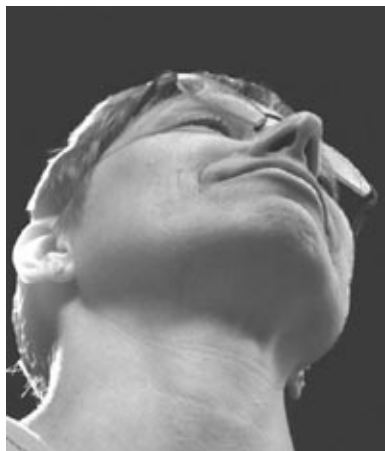
Pencil caricature
by Enoc Castaneda
© 2005



Pencil storyboard
by Alex Saviuk
of Animatics & Storyboards, Inc.

KIM MCINTYRE CANNOLD • AGE 40





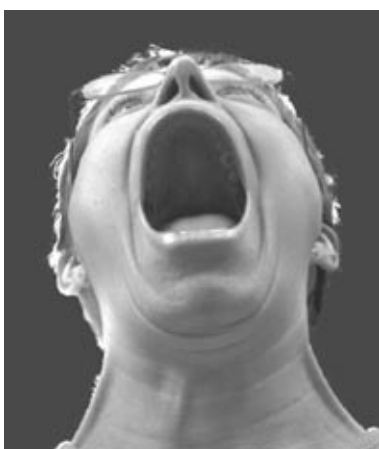














ART INSPIRED BY KIM'S PHOTOS



Maya 3D model
by Richard Bartley
© 2005

TOM CANNOLD • AGE 43



















ART INSPIRED BY TOM'S PHOTOS

VIRTUAL TOURS



Photoshop illustration

by Mark Simon

© 2005

HOPE SHERMAN • AGE 45

















ART INSPIRED BY HOPE'S PHOTOS



Conte crayon and charcoal pencil illustrations
by Joshua Johnson
© 2005

LOU DIFAZIO • AGE 45

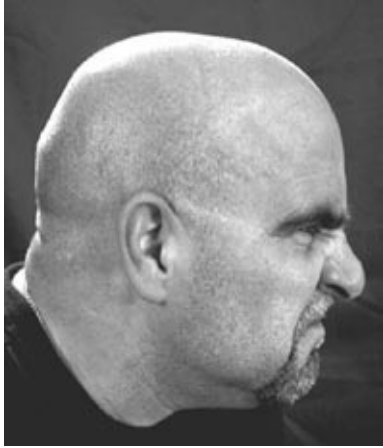














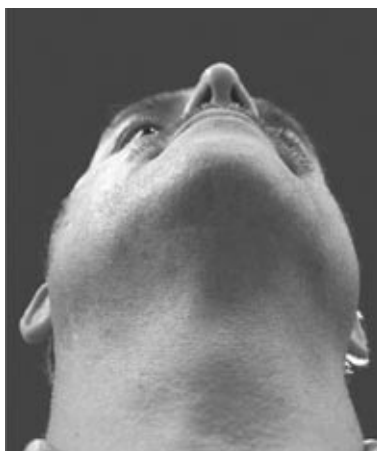


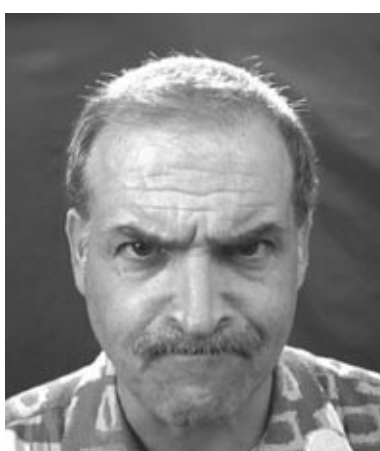
ART INSPIRED BY LOU'S PHOTOS



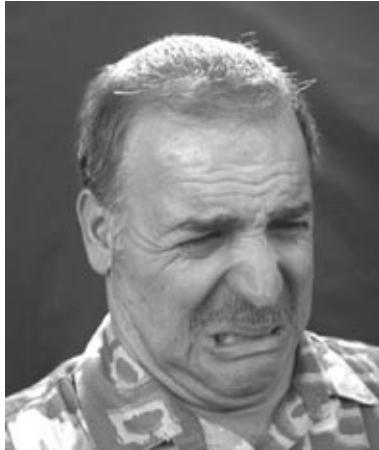
Pencil caricature
by Enoc Castaneda
© 2005

MARTY SHERMAN • AGE 45



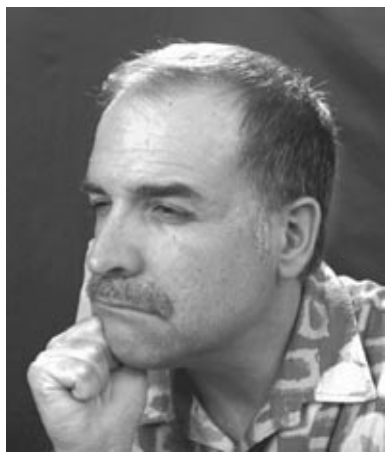




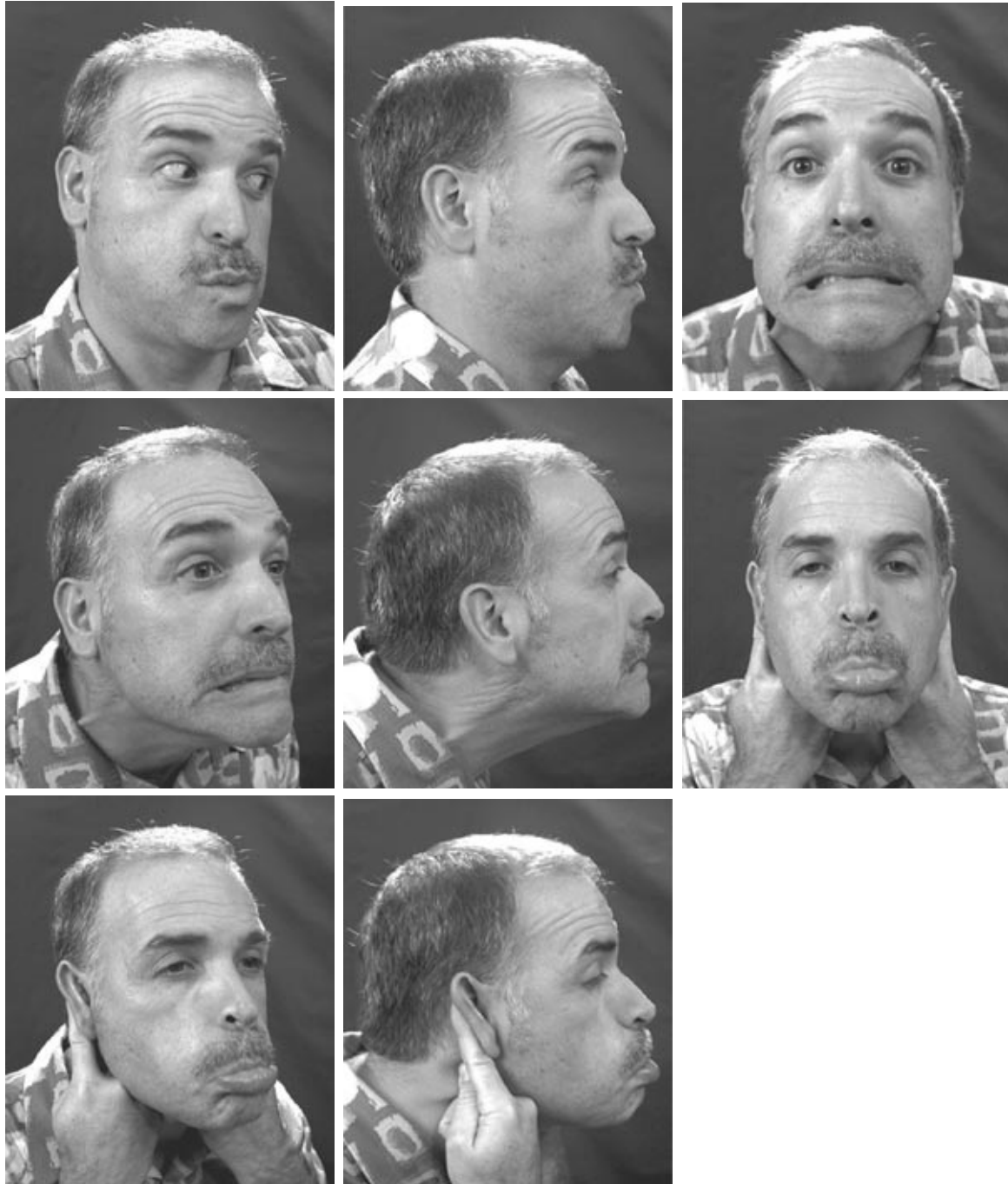












ART INSPIRED BY MARTY'S PHOTOS



Pencil sketches
by Mark Simon
© 2005

EDWARD WIESCHOLEK • AGE 47

















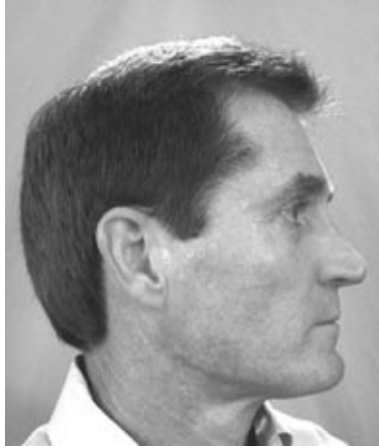
ART INSPIRED BY EDWARD'S PHOTOS



Vector illustration
by Enoc Castaneda
© 2005

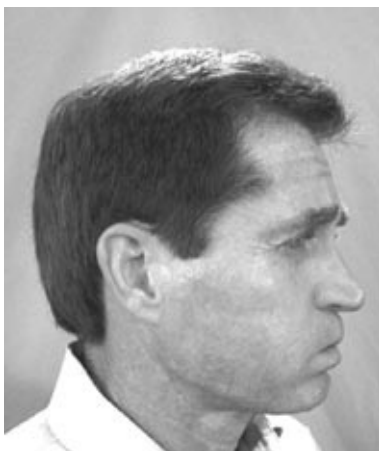
RICHARD BRELSFORD • AGE 47







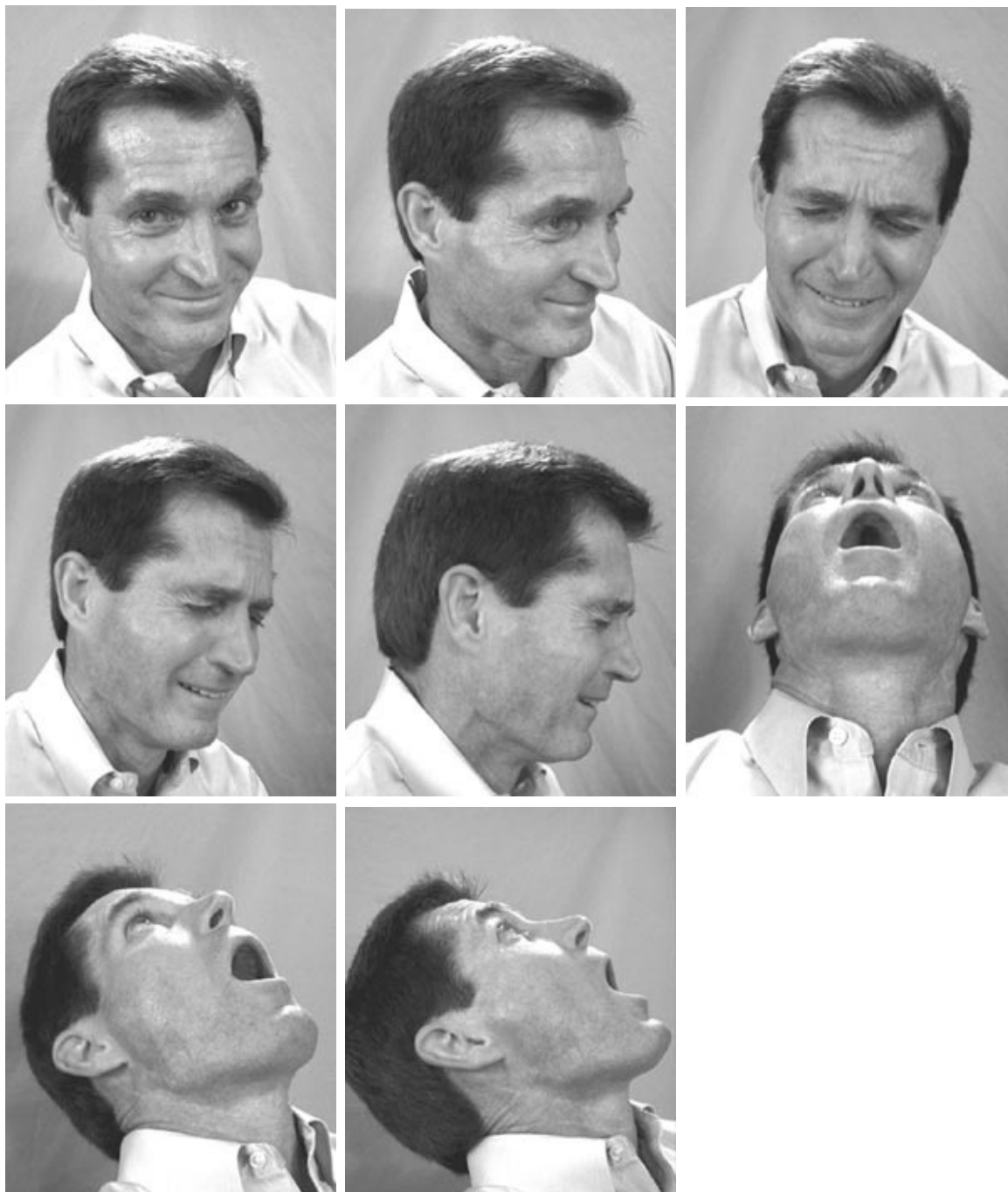












ART INSPIRED BY RICHARD'S PHOTOS





Brushed ink and pencil illustrations

by J. Bowen Hardy

© 2005

ROSHAN • AGE 47

















ART INSPIRED BY ROSHAN'S PHOTOS



Flash illustration
by Willie Castro
© 2005

ROSS CIBELLA • AGE OVER 50

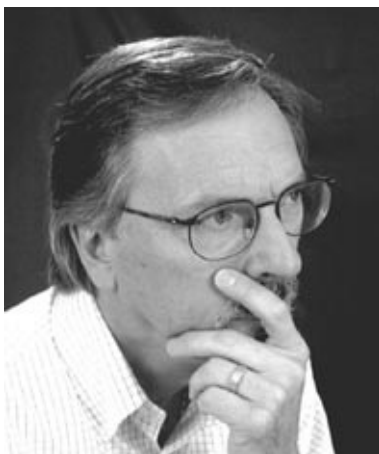


















ART INSPIRED BY ROSS'S PHOTOS



Pencil caricature
by Enoc Castaneda
© 2005

BILL SUCHY • AGE 52

















ART INSPIRED BY BILL'S PHOTOS



Ink caricature
by Alex Saviuk
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CHARLOTTE ROMAGNA • AGE 52

















ART INSPIRED BY CHARLOTTE'S PHOTOS



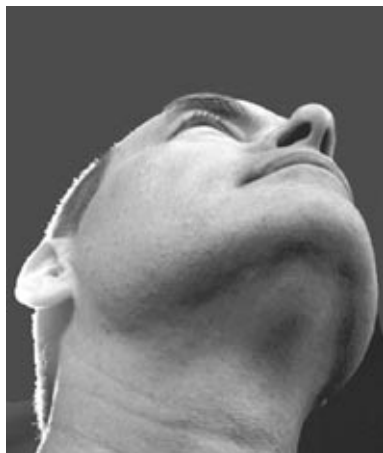
Ink sketches and Sculpey maquette

by Dan Antkowiak

© 2005

GENE ROMAGNA • AGE 52



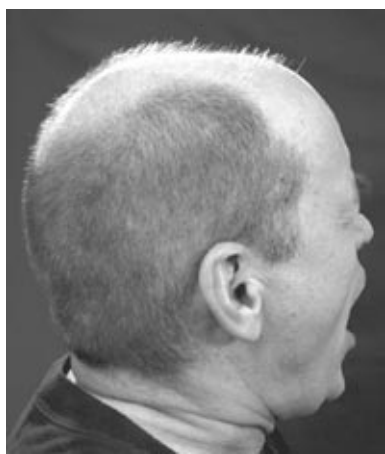


















ART INSPIRED BY GENE'S PHOTOS



Pencil sketches
by Tony Morgan
© 2005



Flash illustration

by Tom Moser

© 2005

MOHAMMED • AGE 54

















ART INSPIRED BY MOHAMMED'S PHOTOS



Pen and marker illustrations
by Dan Antkowiak
© 2005



Pencil storyboard

by Alex Saviuk

for Animatics & Storyboards, Inc.

DIANA PAPPAS BOOTH • AGE 65

















ART INSPIRED BY DIANA'S PHOTOS



Flash illustration
by Willie Castro
© 2005

LENA KOZIELSKI • AGE 67



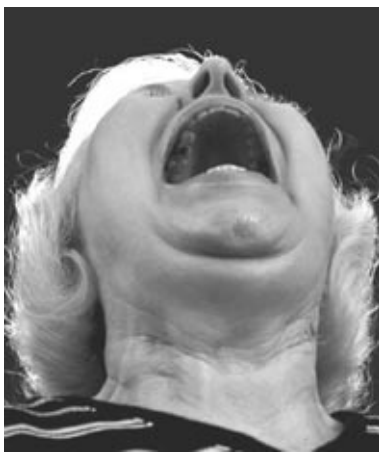














ART INSPIRED BY LENA'S PHOTOS



Photoshop digital painting
by Brad Vancata
© 2005

TED SIMON • AGE 67

















ART INSPIRED BY TED'S PHOTOS



Pencil sketch and cel animation frame
by Mark Simon
© 2005



Ink and marker animatic illustrations
by Alex Saviuk for Animatics & Storyboards, Inc.

JOANNE ROSS • AGE 69

















ART INSPIRED BY JOANNE'S PHOTOS





Pencil illustrations
by Steve Sawran
© 2005

LARRY KOZIELSKI • AGE 69

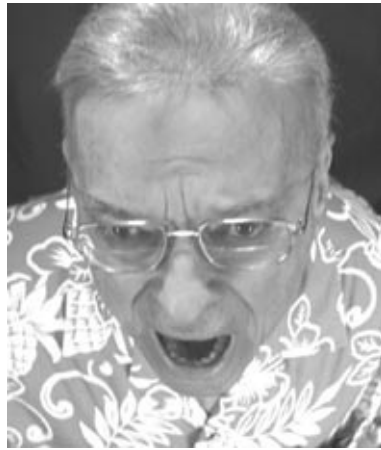
















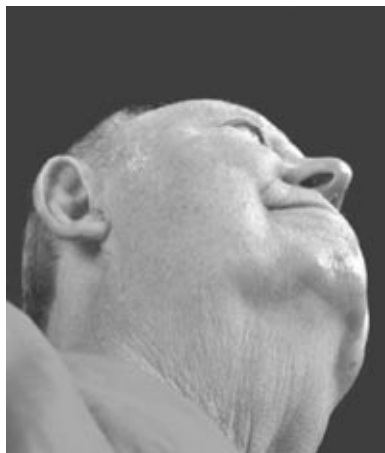
ART INSPIRED BY LARRY'S PHOTOS



Sclupey sculpture
by Mark Simon
© 2005

GEORGE BOOTH • AGE 76

















ART INSPIRED BY GEORGE'S PHOTOS



Pencil animation sketches
by Keith Sintay
© 2005

DOTTIE PETERMAN • AGE 78

















ART INSPIRED BY DOTTIE'S PHOTOS



Pencil caricatures
by Pat Vogtli
© 2005

JOIE AXELSON • AGE 83

















ART INSPIRED BY JOIE'S PHOTOS



Pencil sketches
by Travis Blaise
© 2005

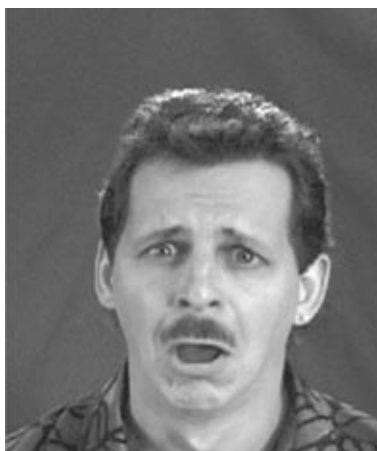
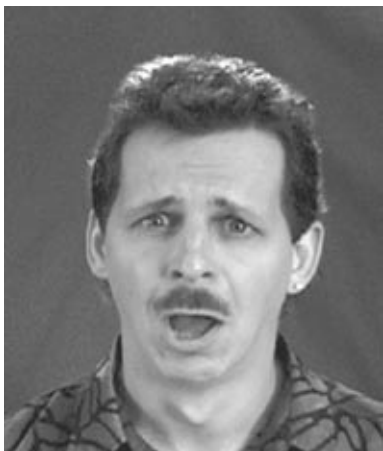
SEQUENTIAL-EXPRESSIONS GALLERY

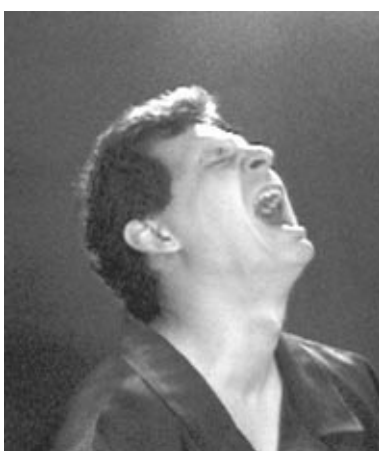
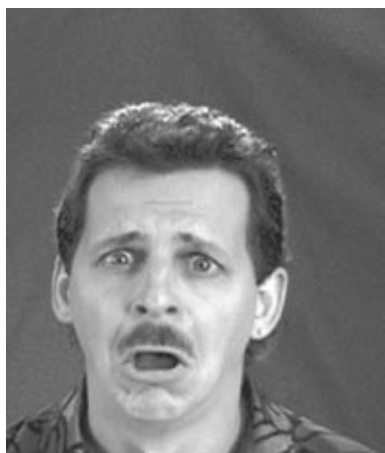


ANIMATORS CAN MAKE US BELIEVE that a drawing actually comes alive. And indeed it does, when a series of illustrations are sequenced so skillfully that they fool the eye into thinking that continual action is taking place.

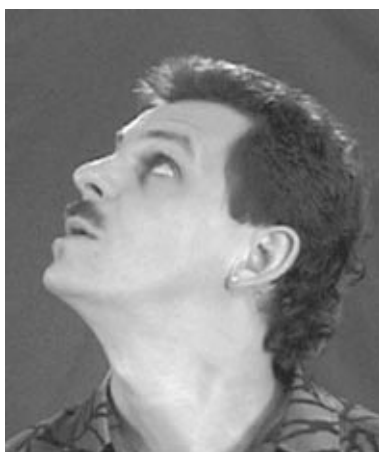
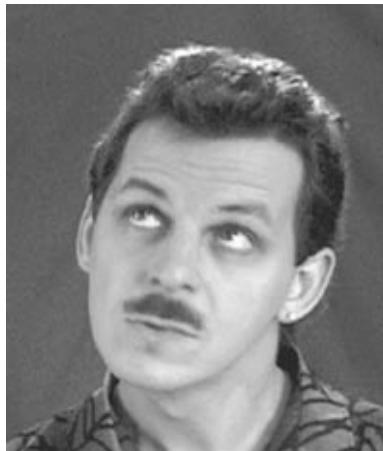
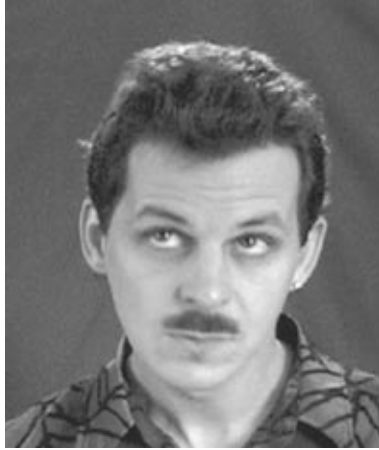
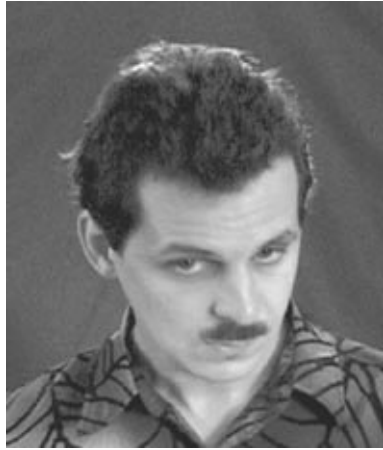
When animators need to create such a seamless series of drawings, they often refer to videotaped or live models going through a series of movements. These pages provide sequential reference photos for you. By videotaping models (one happens to be me) acting out a series of facial expressions, I came up with a gallery of photos that lets you see how facial features transition from one expression to another. These images are the key still frames taken from the video, showing many subtleties along the way. Some of the photos in this gallery also let you see how head and shoulder movement may accentuate a facial expression.

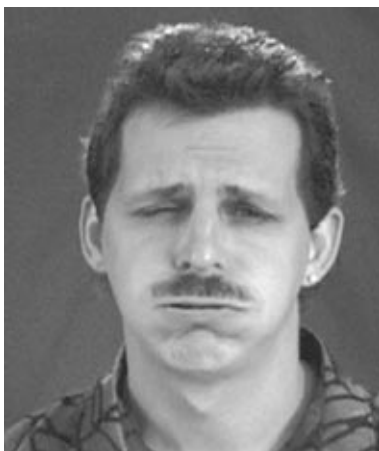
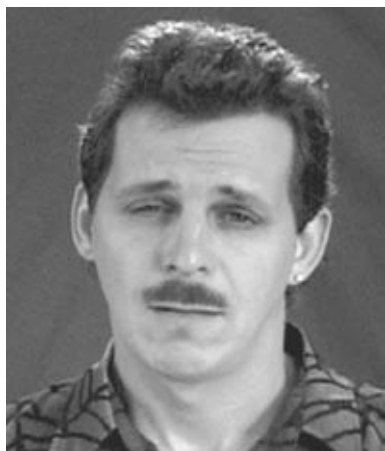
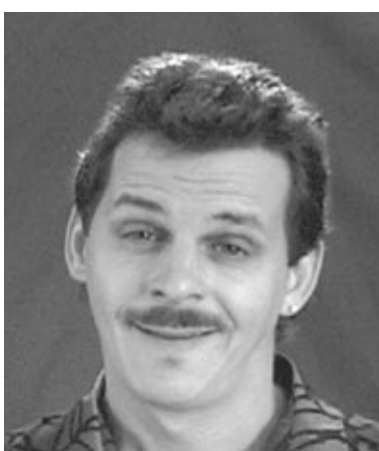
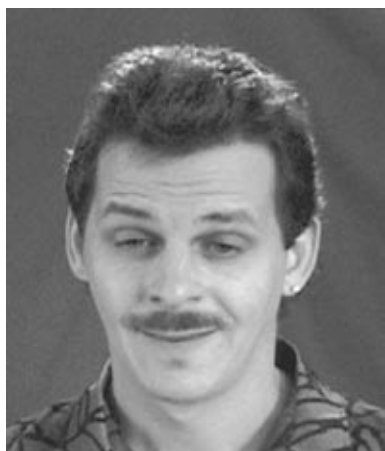
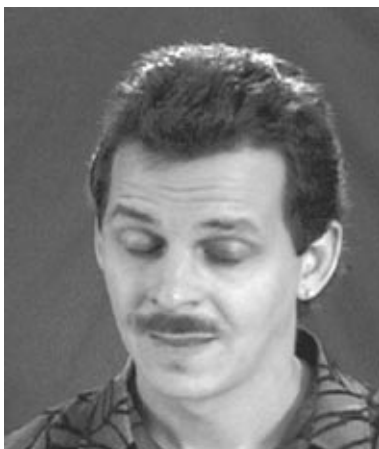
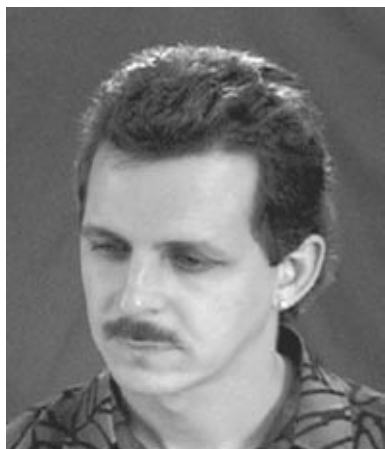
SEQUENTIAL EXPRESSIONS

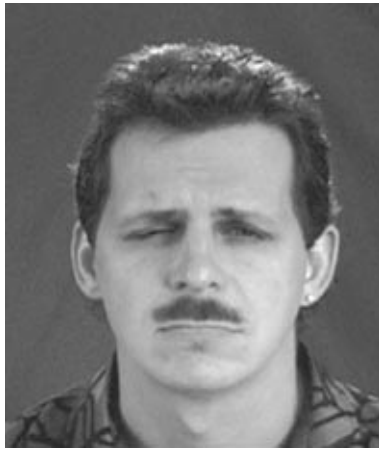




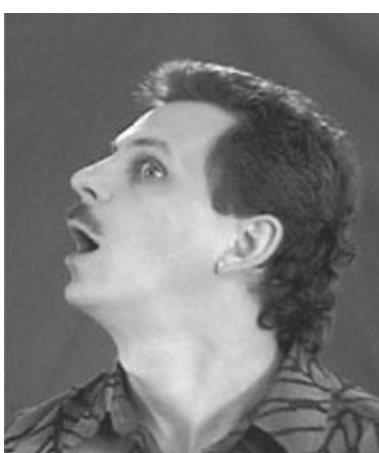
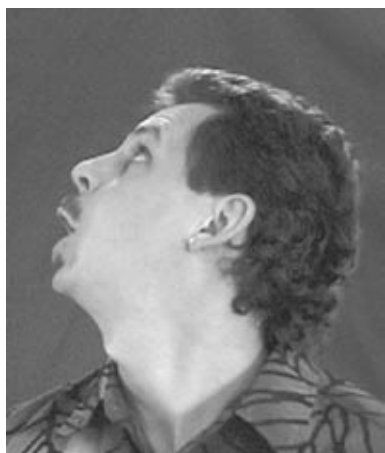
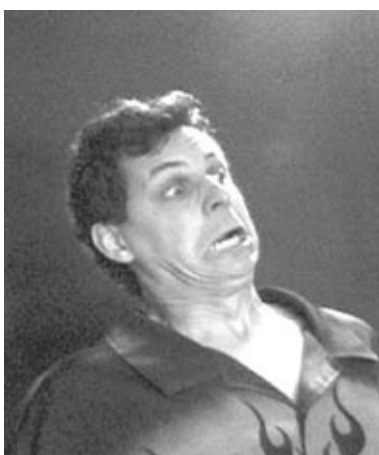






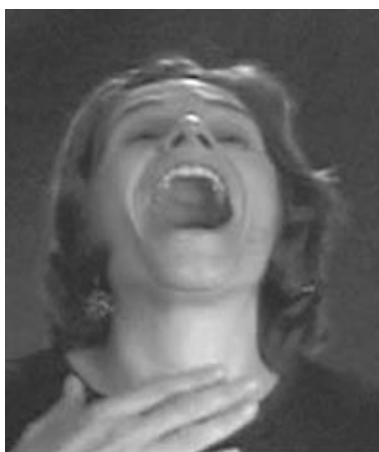




















KISSING GALLERY



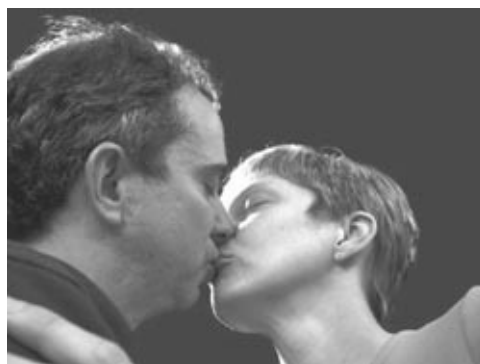
INTERSECTING FACES, otherwise known as kissing, is a hard reference to view when you work alone in a studio. If you try kissing yourself in a mirror, all you'll see is your flattened nose against the glass, soon clouding up from your breath. So when your assignment calls for

depicting the passionate meeting of two faces, turn to this photo gallery for reference.

The images here show deep kissing, light kissing, and tender, face-to-face embraces, mouths just about to connect. There are even a few “Eskimo” nose-to-nose smooches.

As in the other galleries, each position is shown from multiple angles—including some aerial views of the guy’s balding crown. (He won’t mind if you fill it in with hair.)

KISSING GALLERY







PHONEMES GALLERY



ALL ANIMATORS—whether working in 2D and/or 3D—have the need for phoneme reference. For the artist, phonemes are speech sounds that must be translated into the mouth shapes and expressions we use when we speak. If you're animating dialogue, it's important to shape the

phonetic sounds of the words, not the letters that spell the words.

For instance, if you need to animate a character saying the word *ride*, the phonemes would be *R-I* (a long *I* as in *ice*) *-D*; the *E* on the end makes no sound. If you had your character use the *E* phoneme at the end, the character would be saying *rid-ee*.

While many animation books show illustrated styles of phonemes, this book uses photographic references of mouth positions. When you consult this gallery, instead of being influenced by another artist's rendition of speaking mouths, the drawing you make is completely your own, designed in your own creative style.

Note that stylistic animation may not make use of all the phonemes shown here; many animators only use eight mouth positions. On the other hand, highly realistic animation may use transition drawings that bridge the phonemes.

Also note that in these photos, the nose is always in the same position. The jaw hinges in back and lowers the bottom of the mouth. The nose does not rotate up.

The mouth positions, or phonemes, shown here in order are:

A, I	C, D, G, K, N, R, S, TH,	W, Q, OO
E	L (sometimes TH)	Sh
O	M, B, P	Loud
U	F, V	Closed

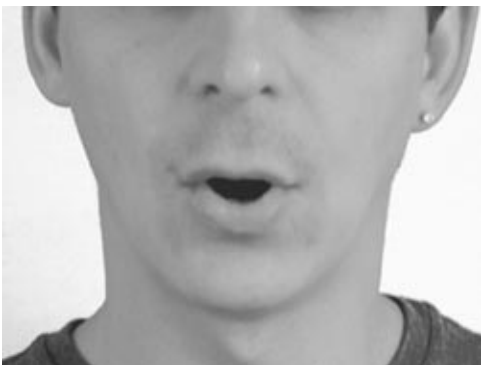
PHONEMES



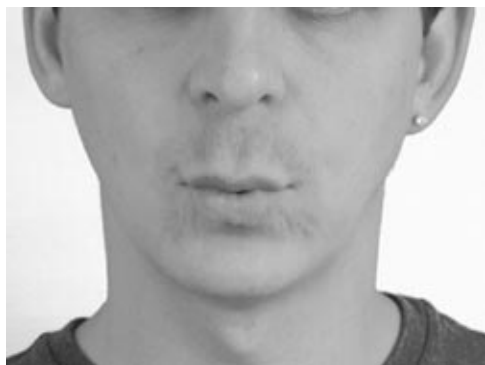
A, I



E



O



U



C, D, eh, G, K, N, R, S, TH, Y, Z



L (sometimes TH)



M, B, P



F, V



W, Q, OO



Sh



Loud



Closed



A, I



E



O



U



C, D, eh, G, K, N, R, S, TH, Y, Z



L (sometimes TH)



M, B, P



F, V



W, Q, OO



Sh



Loud



Closed



A, I



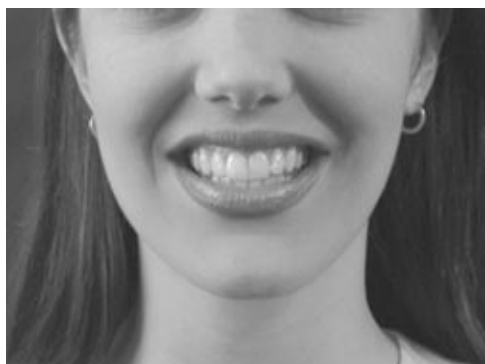
E



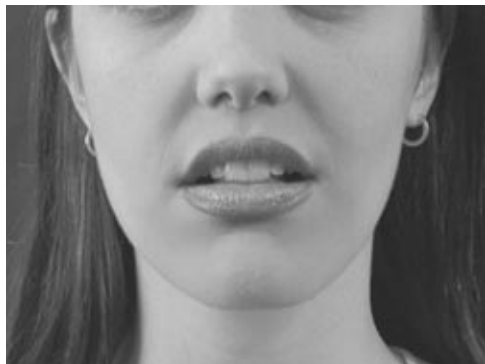
O



U



C, D, eh, G, K, N, R, S, TH, Y, Z



L (sometimes TH)



M, B, P



F, V



W, Q, OO



Sh



Loud



Closed



A, I



E



O



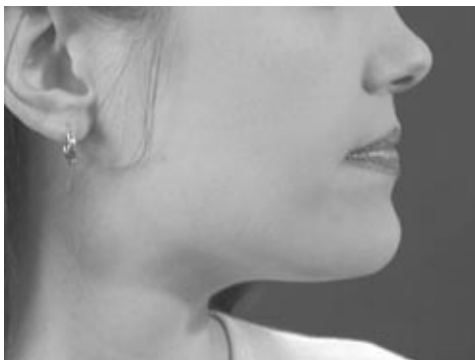
U



C, D, eh, G, K, N, R, S, TH, Y, Z



L (sometimes TH)



M, B, P



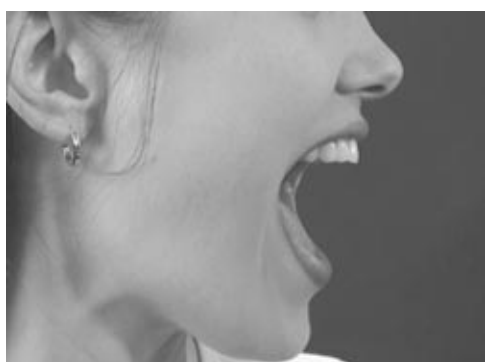
F, V



W, Q, OO



Sh



Loud



Closed



A, I



E



O



U



C, D, eh, G, K, N, R, S, TH, Y, Z



L (sometimes TH)



M, B, P



F, V



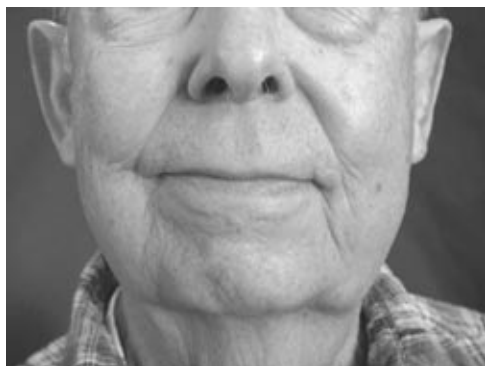
W, Q, OO



Sh



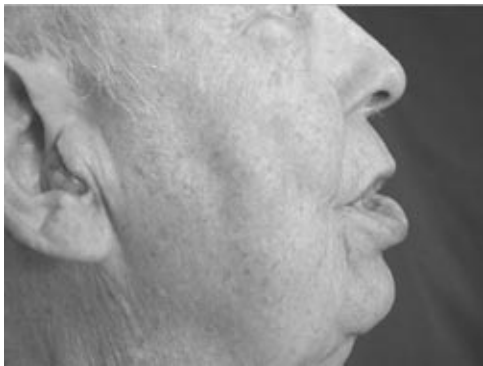
Loud



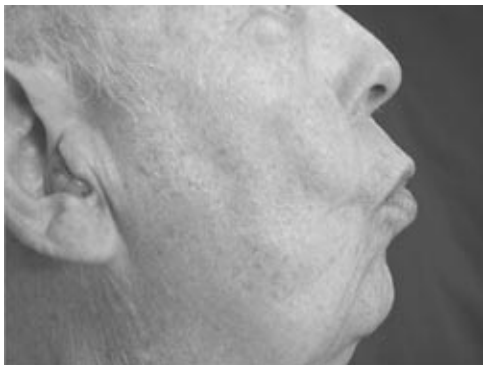
Loud



A, I



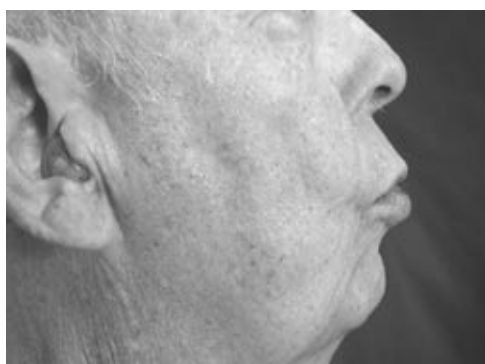
E



O



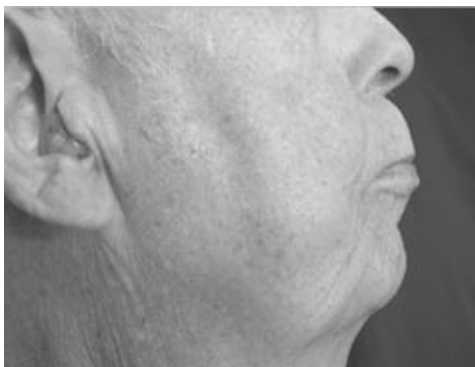
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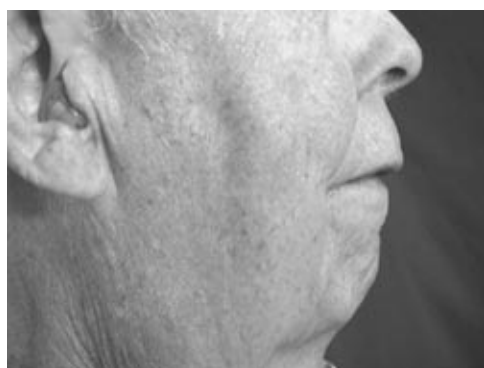
C, D, eh, G, K, N, R, S, TH, Y, Z



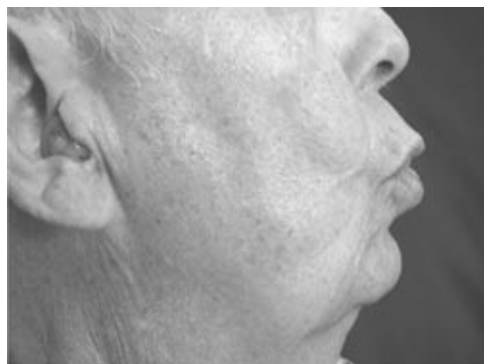
L (sometimes TH)



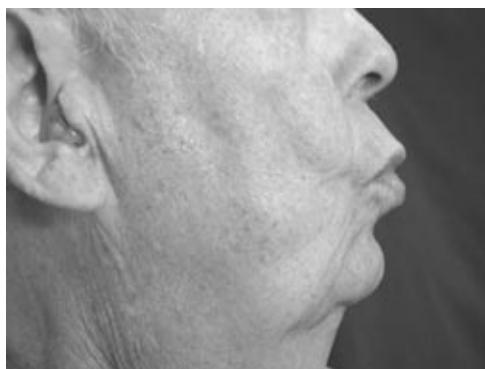
M, B, P



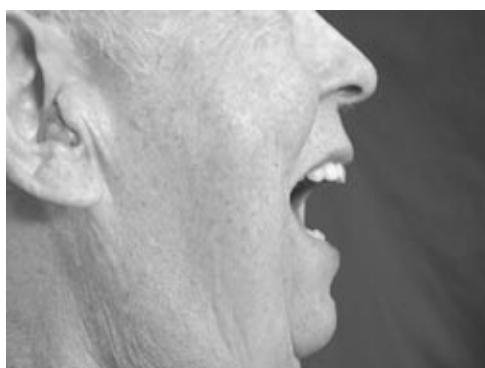
F, V



W, Q, OO



Sh



Loud



Closed



A, I



E



O



U



C, D, eh, G, K, N, R, S, TH, Y, Z



L (sometimes TH)



M, B, P



F, V



W, Q, OO



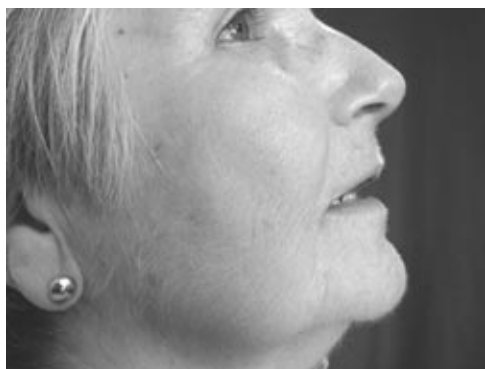
Sh



Loud



Closed



A, I



E



O



U



C, D, eh, G, K, N, R, S, TH, Y, Z



L (sometimes TH)



M, B, P



F, V



W, Q, OO



Sh



Loud



Closed



HATS AND HEADGEAR GALLERY

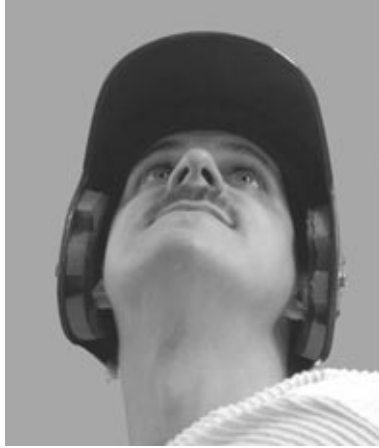
HATS, HELMETS, AND other head coverings come in numerous shapes and sizes. This section shows you lots of them, and they're photographed from multiple angles. In addition to headgear for various sports—some with face guards and helmets, some with scuba mask and snorkel—you'll find wool caps, visorcaps, berets, brimmed hats, military hats, chefs' hats, heavy-duty safety headgear, ethnic headdresses, and a few toppers that defy description.

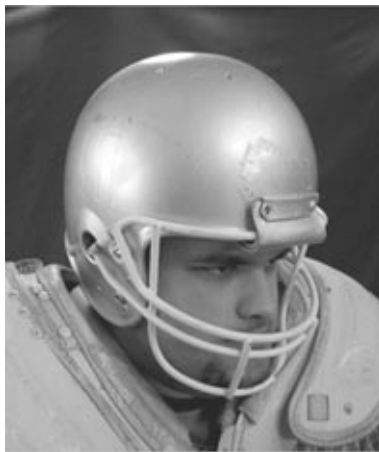
Many different models posed for this section, offering a variety of faces under all those head coverings to broaden your reference range for characters you wish to illustrate. Feel free to mix and match the faces and hats to suit your needs.

SPORTS HEADGEAR













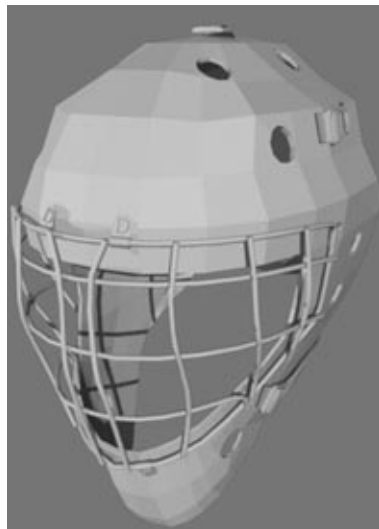
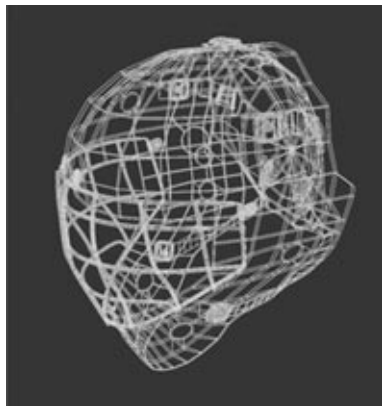
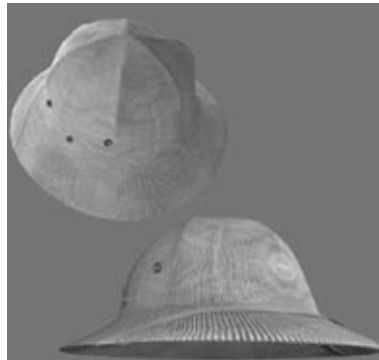
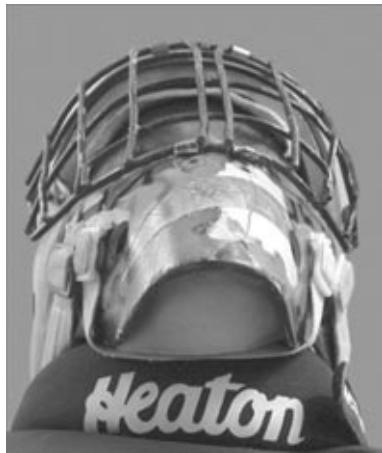












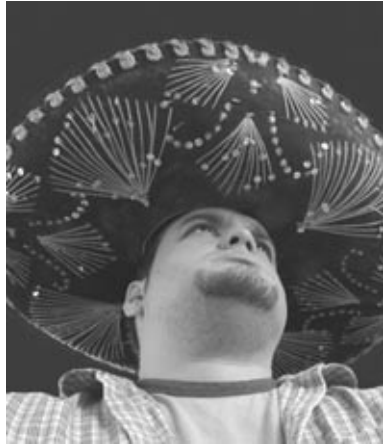


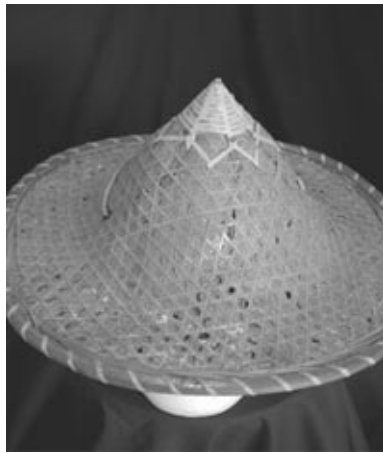
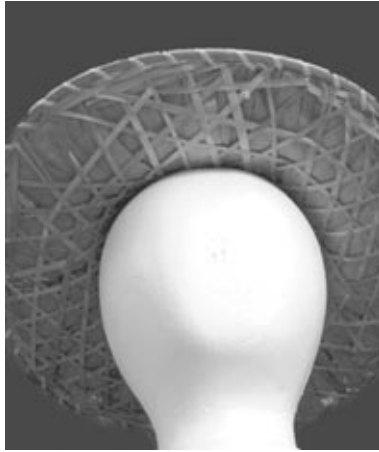
Maya modeling
by Richard Bartley, © 2005

ETHNIC HEADDRESSES











CAPS AND CASUAL HATS



















DRESSIER HATS

















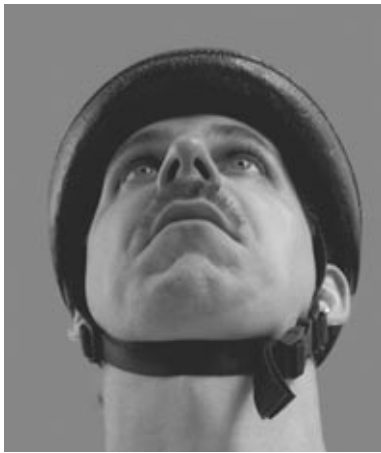


SAFETY HEADGEAR

















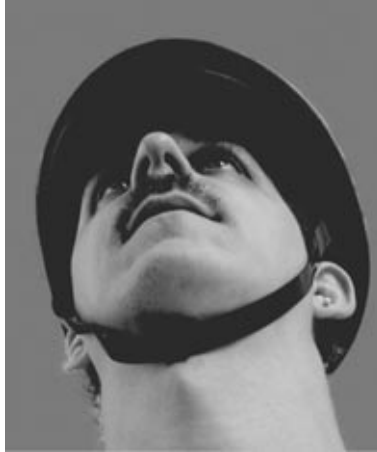


WORK HATS

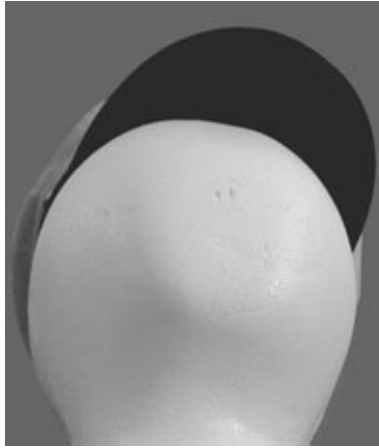


















MODEL CONTACTS

We should all appreciate and honor the models who have posed for this book. They did so with the knowledge that by contributing their facial expressions to these pages, they will be benefiting artists the world over. These brave souls also know that by allowing their faces to inspire artists, their features may be distorted in innumerable ways.

The men and women listed below would like you to know that they are available for other modeling and/or acting gigs. Please make use of their wonderful talents.

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It never ceases to amaze me how many different ways artists can look at and interpret the same subject matter. The preceding pages contain inspiring images by many talented artists. Whenever you have need of their skills, please contact these amazingly creative men and women.

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